

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 10-PAGE SUPPLEMENT,  
INCLUDING 2 COLORED PLATES.



A STUDY IN OILS FROM LIFE. BY CHARLES SPRAGUE PEARCE.

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## THE ART AMATEUR.

## My Note Book.

Leonato.—Are these things spoken, or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
—*Much Ado About Nothing*.



ALBERT WOLFF, the famous Parisian critic, whose features are depicted above, for some time past has been deplored the indifference of the French for their great painters of the period of 1830, the best examples of whom he asserts have been transported to America "never to return." Henri Garnier, who is also an art critic, declares this to be an exaggeration. In the last ten years, he says, the commerce in pictures in France has amounted to twenty million dollars. Of this sum he credits Americans with one fifth; that is to say, that we have bought four million dollars' worth of French pictures in the last ten years. But all of this large sum he takes care to show has not gone for the purchase of masterpieces, nor even of good examples of the best masters. The reading of some of our auction-sale catalogues has made him aware of a fact which seems to have escaped Mr. Wolff, namely, that an American collector usually buys without much judgment, and, when he buys extensively, is apt to have, for each work of merit in his collection, many examples of what he calls "la peinture d'Exportation." Mr. Garnier names the following European amateurs, English, Belgian, Dutch, German and Russian—omitting Frenchmen in deference to their delicate sensibilities—who, he says, each owns a collection of French pictures worth a million of francs (two hundred thousand dollars): Mr. Forbes, Mr. Jundt, Baron Schroeder, Mr. Fowler, Mr. John Siltzer, Mr. Crabbe, Mr. Fobschmitt, Sir Richard Wallace, Mr. Van der Eynde, Mr. Edward Otlet, Mme. Varoquier, Mr. Finet, Mr. Steengracht, Mr. Kums, Baron Springer, Mr. Weber, Mr. Behrens, Mr. Meyer, Mr. Schultz, Mr. Schoene, Mr. Bodkine, Mr. Brocard and Mr. Fretiakoff.

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THIS hardly proves that Albert Wolff is mistaken. Indeed, Mr. Garnier, in another column of the same number of his journal which contains this disclaimer, has a sarcastic hit at the Administration des Beaux Arts, which proposes, it is said, to allow Millet's house at Barbizon to be destroyed, but to preserve his studio and to convert it into a museum in which Millet's pictures shall be exhibited. "Where," asks Mr. Garnier, "is the Administration to get the pictures, since it has not had the foresight to buy any?" And he remarks that, in all probability, the principal exhibits of the new museum will be, in fault of pictures, Millet's palette, his easel, his sabots and his cotton nightcap!

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MR. GARNIER, by the way, remarks that there would be no occasion to look to America for examples of Millet, Corot and the other great painters of their time, if the manager of the proposed Retrospective Exhibition would consult with the Parisian dealers who might procure for him from their customers the pictures still owned in France. In this country the dealers render great service at our public and semi-public exhibitions of foreign paintings. Cottier's contributions at the Bartholdi Loan

Exhibition at the Academy of Design were simply invaluable, and Knoedler, Avery and Schaus have been most liberal in their loans of paintings at the Union League and other club exhibitions.

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AVOWEDLY the main purpose of the new Society of American Etchers (represented by Mr. J. D. Waring as its publisher) is to check the rampant spirit of commercialism which dominates the art in this country. War is declared against the issue of unlimited "proofs." To counteract this evil so far as possible, each impression of the plates issued by the Society is stamped with its official seal, which tells the initiated how many copies are printed, and what number of the issue the particular copy in hand happens to be. The uninitiated *public*, by the way—who need protection even more than the etchers do—are left in the dark on the subject, having no key to the cipher. Mr. Waring begins well by issuing plates by some of our best American etchers. He errs grievously, however, in point of good taste—to say nothing about the awful commercialism of the offence—in issuing with each of his plates, as a "criticism," a laudatory notice written by a lady in his own employ.

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IN an answer to a correspondent, that valuable publication, *American Notes and Queries*, explains how it happened that Andrew Johnson does not appear in Carpenter's picture of the "Deathbed of Lincoln."

When Carpenter painted the picture of Andrew Johnson was one of those gathered about the couch, and this was as it should be, because he was really there with the members of the Cabinet and others. Before the picture was quite completed, however, the feeling in the North had grown so bitter against Johnson that the artist feared lest the popularity of the picture would be injured by the appearance in it of the then Chief Executive. He, therefore, erased President Johnson and inserted Schuyler Colfax in his stead, although Colfax was not really present at the death of Lincoln.

When was history ever so meanly falsified before or since! But truth, which is greater than commercial art, lives to confound its perverter. Even as I write, we have the memory of the headstrong but honest and patriotic Johnson vindicated (see Hugh McCullough's testimony in *Scribner's Magazine* for September).

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THE *Guide de l'Amateur* remarks that there are on the market a large number of late reproductions of Barye bronzes which are offered for sale as early proofs, chased by Barye's own hand, or under his supervision. The difference from an amateur's point of view is, of course, considerable, and financially it is not to be taken lightly; the usual price for a fair cast of one of the better known models varies from \$4 to \$20, while the early proofs from the same models bring ten times as much. As readers of *The Art Amateur* know, some of these forged Barye bronzes have appeared in New York from time to time.

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SIR: Permit me to correct an error in your magazine for August. Canada never has and does not levy any duty on original paintings and drawings. Even copies of the old masters, if executed with ordinary skill, are also admitted free. Duty is levied only on the "pot-boilers," and such copies as are usually hawked about the streets.

AN AMATEUR, Montreal.

The statement referred to was quoted from Mr. Marquand's article in *The New Princeton Review*. It is gratifying to learn, on the authority of my correspondent, who is a member of the Council of the Art Association in Montreal, that duty is levied only on "pot-boilers" and copies hawked about the streets. I should imagine, however, the Government to have a pretty difficult task in assuming the function of art critic, and having to determine, for example, what picture may or may not be a "pot-boiler."

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THE United States Government was recently asked by the French Government, through our Minister at Paris, to remit, on their return to this country, the duties on French pictures painted since 1878, which their American owners might be willing to lend for exhibition at the World's Fair of next year. The Secretary of the Treasury replied, politely but firmly, that it was impossible to comply with the request without violating the law. The United States Commission to the Paris Exposition, however, would not let the matter rest here, and agitated the matter at Washington until at last the Secretary of the Treasury surrendered. He has reviewed his decision, and has decreed that French pictures owned in the United States may be exhibited at Paris in 1889 and returned to this country without the exaction of

duty a second time. However much satisfaction this decision may afford the artistic world, it is nevertheless in distinct violation of the law. It is just such a case as that of about a year ago, when Secretary Fairchild, under pressure, consented to let in free of duty, as "antiquities," all pictures painted previous to the year 1800—an arbitrary, not to say absurd, interpretation of the law. The best way to secure the repeal of a bad law is to enforce it. That is an old and a wise maxim. But our Government evidently lacks the courage to act upon it. The party in power does not dare to strike from the statute books the barbarous "tariff on art" provisions for fear of offending certain Western demagogues; neither does it dare enforce the law as it stands.

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HAGENBECK, the dealer in wild beasts, of Homburg, has sent to Mme. Rosa Bonheur three panthers, and a keeper to take care of them, she having expressed a desire to make studies of the beasts.

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DURING his summer trips to Europe Mr. J. W. Bonton seems to be particularly fortunate in picking up rarities in the book-marts. Among the prizes he has lately captured, apart from some extraordinarily beautiful old illuminated books and fine bindings, are the original water-color drawings by Edouard De Beaumont for his charming illustrations of "Cinderella." Mr. Bonton shows also a copy of De Beaumont's "Blue Beard," similarly illustrated. Anything more dainty than these aquarelles can hardly be imagined. From the exquisite Parisian drawing-room art of to-day to the classic art of Turner is a long stride backward. Mr. Bonton, however, shows side by side with these elegant trifles of De Beaumont the finest set of impressions of the plates of the *Liber Studiorum* that I have ever seen. It is not surprising, though, that they should be so fine, for they are those of Turner's presentation copy of his book to his friend and critic, Ruskin. How Mr. Ruskin was induced to part with such a souvenir it is difficult to understand, and I was not indiscreet enough to ask.

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THE prices obtained for reputed works of François Clouet, Claude Gelée, Nigrard, Poussin and other celebrated painters of the old French schools, and of Murillo, Ribera, Jordaens, Rubens, Cuy, Teniers and Ruysdael, at the sale of the Chateau of Chenonceaux, are full of interest for would-be buyers of old masters. They ranged, for the most part, from \$20 to \$80. The best prices were the following: "Portrait of Catherine de Medici," attributed to François Clouet, called Jehanne, offered at \$1000, brought \$340. A "Massacre of the Innocents," said to be by Salvator Rosa, went for \$320. A portrait of Louis XVI. on horseback, by Antoine Van der Meulen, brought \$145. A picture of "Children Playing," attributed to Poussin, \$300; a "Portrait of Gabrielle d'Estrées," attributed to Clouet, \$138; a "Landscape," attributed to Ruysdael, \$146, and an "Interior of a Studio," by David Teniers, \$102.

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SOME of the comparatively well-authenticated furniture brought much better prices. A Gobelins tapestry, representing a bust of the Chevalier d'Aguesseau, brought \$201. The writing-desk of Louise de Vaudemont sold for \$104. A mirror and garniture in gilt silver, chased by Tannieres, which had cost \$5000, brought \$500. Many of these pictures and other objects would be worth much more to the final purchaser of the chateau, which is one of the most beautiful specimens of French Renaissance architecture, than to any one else, and doubtless it was a mistake to sell them first. The Moniteur des Arts calls this sale disastrous. It gives the following prices in addition to those cited above: an Italian reliquary with statuettes of crystal and paintings on crystal and glass, \$160; a pair of flambeaux in crystal, with decorations in enamel, period of the Renaissance, \$74; an Italian coffer ornamented with lapis lazuli, cameos, and a miniature in a setting of old silver, \$80. "Depart pour la Chasse," attributed to Cuy, and coming from the Wilson collection, brought only \$100.

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"OWING to a regrettable oversight, Mr. Barlow, R.A., was referred to in Mr. Kitton's article on the Portraits of Charles Dickens as the late Mr. Barlow. We are happy to say that the suggestion of Mr. Barlow's demise is unjustified by events."—*The Magazine of Art*.

Judiciously separated from all extraneous and unnecessary verbiage, the editor means to say—Barlow lives. Floreat Barlow!

EVERY New Yorker is familiar with the Broadway shops which are filled with such articles as caskets, vases, statuettes, mantel ornaments, clocks, and the like, said to be of alabaster. The material really is alabastite (hydrated sulphate of lime), which is much less hard than real alabaster, and much more common. There are vast quarries of alabastite at Volterra, in Tuscany and it is also found at Lagny, in France. It is very easily broken, and is usually wrought into clumsy imitations of the ugly late Roman vases in marble. Persons of taste will, of course, avoid buying such rubbish; but at the mock auctions at the Broadway shops referred to, where, by the way, there is unusual activity just now, there seems to be no lack of victims. I looked in at one of these places the other day and was much amused at the business-like manner in which the principal "stool-pigeon"—quite a respectable-looking young man—sat near the auctioneer, catalogue in hand, and checked off the various lots he was supposed to be buying.

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FOR some years past Frenchmen interested in art and the industries connected with it have been protecting against the unauthorized reproduction and counterfeiting of French work abroad. Some of their complaints have had special reference to Russian manufacturers, others to English; lately they have become awake to the fact that a great deal of such work is done in the United States. As has been before pointed out in these columns, French bronzes and terra-cottas are habitually reproduced here, and they are sometimes travestied in the most ridiculous manner, by making a patch-work out of different figures or groups. Engravers and publishers of engravings and of fine illustrated books have suffered no less than sculptors and founders; and in their behalf, M. René Valadon proposes to take action in some practical manner. He has, it appears (from an article in *Le Chronique des Arts*), published a pamphlet on the subject, in which he proclaims his belief that if the matter were placed fairly before the people of the United States, a law might be passed prohibiting such counterfeiting.

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THE Hotel Rothschild, in Paris (19 Rue Lafitte), is to be converted, like the original Rothschild house in Frankfort, into a sort of family museum. The house was built by a M. de Saint-Julien, a financier of the time of Louis XV., and has since been inhabited by Queen Hortense, by a republican army contractor, named Lonois, who employed Prudhon to decorate its ceilings with allegories of "Philosophy," "Poetry," "The Fine Arts," and others. After the disappearance of this person, who was suspected of defrauding the state in his supplies, the house was occupied by Berthier, and then by Louis Bonaparte. In 1823, directly after his marriage, Baron James de Rothschild went to live in it. It has been occupied, since his death, by his widow.

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IT was proposed to hold an exhibition of new work by American painter-etchers, at Wunderlich's gallery, as a protest against the commercial reproductive etchings that fill the market almost to the exclusion of the spontaneous pure line etching. A circular, having this aim in view, was sent to about thirty American painter-etchers, inviting each to prepare a special plate for the occasion; but, on certain representations from the New York Etching Club, who feared the proposed enterprise would interfere with its regular spring exhibition, the idea has been given up, with the understanding, however, that reproductive etching is to be excluded from the Academy. Most of it, certainly, is highly meretricious, and misleads the public as to the ideal qualities of an etching. Judging from much of the rubbish we see, an etching might well be supposed to be of the nature of a labored engraving smeared with brownish paint in certain parts in order to hide the incapacity of the worker. A return to the pure, free line of a Rembrandt or a Whistler, by enlightening the public, might interfere with the business of some dealers, but it would be a triumph for the cause of art.

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AT the Hôtel Drouot, recently, a "Corot" and a "Daubigny," respectively a "Landscape with a Pool" and "Cattle at the Watering Place," a sketch, brought respectively, \$1240 and \$850. As the genuineness of neither was guaranteed, the prices might seem high, but for the probability that both canvases will find their way to the American market, where there will be no difficulty in giving them all the guarantee that a credulous purchaser may desire.

MONTEZUMA.

## ART IN BOSTON.

THE début here of a Boston painter, who has an established reputation in London, has been the odd but brilliant opening event of the new season. Mr. E. Aubrey Hunt, still a youngish man, was, some fifteen years ago, a beginner in the office of the eminent architect, Mr. Emerson, of Boston. That gentleman discerned a certain promise and potency in the water-color sketches of the boy which led him to remark that, while the career of an architect was undoubtedly open to him, the career of an artist was still more promising for such talent. On that hint young Hunt set out for Paris—there were no such schools in this city then, as now, to undertake the education of artists—and in due time became initiated in the feat and mystery of painting according to the best contemporary French school. Then he made the rather singular but, as it has turned out, very prudent choice of England as his field and mart. For many years in London art he strove to do as the Londoners in art do, and, happily, made a dead failure of it. One day he threw aside, in wrath and despair, the useless effort to paint in a manner against his best convictions and at war with all the traditions of his French training, and resolved to be himself and paint as his own insight and sympathy dictated. The result has been that the English public and critics, who had looked with indifference on his heroic struggle to adapt his style to their tastes, have followed him with generous interest now that he has defied all their canons and standards. He has given them a judicious taste of the French impressionism, unconventional color and composition, novel choice of subjects, and a free, strong, independent and effective style. The best critical authorities in the best journals—notably the critic of *The Saturday Review*, Mr. Stevenson (brother of Robert Louis Stevenson)—have hailed his refreshing new departure in English art with delight, and awarded him high appreciation. Some of the pictures with which he thus conquered the tolerably fixed conceptions of British art criticism are now exhibiting in Boston. We find them here nothing so startlingly new as they seem to have been in London. Our young Americans, returning from Paris, have long since made us familiar with all that sort of thing. But it is significant that the Boston artist, now for the first time known in Boston, turns out to be, in spite of his London vogue, an able exponent of the best modern art in this genre. It is a pity that he wasted a number of years trying to be something different. The subjects of the works shown are mostly chosen from the seaside or banks of rivers, sailing craft or figures composed with the landscape, and all treated in a sincere, truthful, unforced way, yet not without much genial sentiment. The sympathy and love for nature that is too genuine to need to make obtrusive assertion of itself give these pictures a hold on the heart and the imagination. Two, at least, are remarkable feats of skill—the great, dusky, stormy canvas pictures. A Thames steamboat landing in a windy and foggy twilight, with the gas lamps lighted, the waves tossing, the smoke driving in tortured, whirling shapes, and crowds of half-made-out figures hurrying and skurrying about, is a masterpiece both in effect and in detail. Then, too, the dashing, impressionistic sketch, made in dabs and smears of bright jets of oil colors, mostly with thumb or palette-knife, of the banks of the Seine on "the first day of fishing," is sparkling with talent and quick vim. At the right distance these dabs and dashes people the banks with the liveliest and truest types of French humanity, all as gay as the bright sunshine and the light green landscape in which they are set.

Another exhibition of interest has been made with a practically complete set of the big etchings of A. H. Haig, the Swedish enthusiast for architectural grandeur. Seeing them all at once, the most pious lover of romance arrives at the verge of satiety as regards Gothic arches, flying buttresses, bastioned towers, and the whole catalogue of mediæval features. Haig's Titanic zeal for picturesqueness and size of plate go well together, but it takes a specific taste and nature to enjoy so long-continued and well-sustained revel in "fortissimo" and "tutti," and it is doubtful if that taste is often conjoined with the most sympathetic insight for the best possibilities of the true art of etching, which is to dream on copper while fancy fiddles tunefully, as the Dutch poem quoted by Hamerton has it. There is something too much of Haig in the whole of his work taken together.

A number of Copleys has recently been added to the antiquarian collection that now enriches the walls of the

Old State House, which has been turned into a museum for the reception of such relics. These portraits, although representing members of one of the most distinguished of Massachusetts families, present, with the pitiless truth to material—truth of which Copley was capable—some very material not to say coarse-grained types of humanity. But they are all the more interesting for that, and carry conviction of their honesty as well as of the sturdy art of the old Boston master. Immensely good is the delineation of the costumes of these colonial grandees and provincial dames of the last century. A quaint one among them presents a young lady in the guise of a shepherdess, with the conventional crook and the pretty landscape of the Watteau style. Taken with the Copleys, and Gilbert Stuarts, and the Museum of Fine Arts, these Old State House family portraits are making up a very imposing and really important collection of early American art.

The first of our local portraitists to exhibit has been Mr. Churchill, who has shown his large portrait of the Rev. Dr. Mines, a local light of the first magnitude. Mr. Churchill made a success last year with a full-length portrait of the most popular militia commander of Boston, Colonel Edwards of the cadets. This pulpit dignitary appears to be even more happily suited to the display of his powers. A tall, grim, ascetic figure, the subject takes Mr. Churchill's serious and determined art by the hand, and lends itself to him with as much joyousness and good-fellowship as it could possibly bring to bear on anything. The likeness, as in the case of Colonel Edwards is absolute, and the whole is powerful. Young Mr. Churchill must certainly take his place among our portrait painters with this achievement.

Few of the artists are yet ready to exhibit their summer's work, but a large collection is promised for an informal exhibition at the St. Botolph Club early in the winter, and the house-warming of the magnificent new Commonwealth Avenue Algonquin Club—a club of merchants and bankers principally—will probably see the best display that Boston artists can make—perhaps drowned in a flood of loans from the private galleries of members.

GRETA.

BOSTON, Oct. 22, 1888.

## PICTURE SALES AT THE HOTEL DROUOT.

(Continued from last month.)

AT the sale of the 15th of March a marine by Dupré brought 2500 fr.; a "Flock of Sheep," by Jacque, 3075 fr.; another Jacque, same subject, 2650 fr.; a Roybet, "The Fool," 3000 fr. Several still-lifes by Volland brought from 500 to 1055 fr. apiece. A Ziem, "Venice," went to 4000 fr. A Boldini, "Bust of a Young Girl," brought 510 fr. Of Chintreuil, a painter some of whose works have recently been here, an "Early Morning" brought 1850 fr. and a marine, 1180 fr. Two Corots, "The Footpath" and "Setting Sun," brought respectively 3500 and 3300 fr. Two paintings by Daubigny, both called "Banks of the Oise," brought, the one, 2500 fr., and the other 1560 fr. Dupré's "The Watering Place" went for 4900 fr.; Isabey's "Massacre in a Church" for 12,000 fr. and Millet's "Sheep-Shearing" for 13,100 fr. A pastel by Millet, "The Goose-Girl," brought 5000 fr.

At the sale of the Gellmard Collection, March 19th, Corot's "Diana Surprised by Actæon" brought 12,200 fr.; his "Martyrdom of St. Sebastian," 15,000 fr. and his "View of Dunkirk," 5100 fr. A Diaz, "Gypsies in a Wood," brought 10,000 fr.; a Jacque, "Sheepfold at Croisic," 7000 fr. A Roybet, "Spanish Standard-Bearer," fetched 4400 fr. Two pictures attributed to Corot, which the experts considered to be doubtful, were retired—to be disposed of at private sale and banished to the American markets, in all probability.

During the dispersion, in April, of the Alberti collection, a Troyon, "Shepherd with Sheep," brought 27,100 frs.; a "Persian Interior," by Gérôme, 12,000 frs.; a "Constantinople," by Ziem, 3300 frs.; and an "Oriental Palace," by Pasini, 8500 frs. A water-color by Fortuny, "The Toreador," brought 3500 frs. One by Meissonier, a "Cavalier en Vedette," went to 6100 frs. A drawing by De Neuville, "Cantine of the Ninth Battalion of Chasseurs à pied," brought 2100 frs., while twenty designs of his for the "Miserables" of Victor Hugo brought but 1420 frs.

Several paintings by Feyen-Perrin—a much overrated artist, it seems to us—also a forced sale under peculiar circumstances, they being sold for the benefit of the creditors of an owner who had forgotten to pay the

artist for them, brought very low prices. "The Young Fisherwoman," \$120; "The Road of the Corniche," \$63; "Bather at the Bank of a River," setting sun, \$67; "Death of Orpheus," \$180; "Fishers on the Beach of Schereningen," \$96. It was during the Jaecquemin sale, which followed, that the false Ribot, "The Cook," was seized by the police, at the instance of Mr. Bernheim, the circumstances of which episode have already been given in *The Art Amateur*. There were in the collection, however, a number of good though small examples of the modern French school. "The Chase," by John Lewis Brown, brought \$136, size 3 x 2 feet. A Corot, "Morning," with a goat-herd and goats and a château in the distance, brought \$200. Courbet's "Château of Chillon," with mountains covered with snow in the distance and, in the foreground, trees in autumn foliage, brought \$300. Henner's "Eclogue," a small replica of the picture shown in the Salon of 1879, sold for \$396. A "Procession," by Isabey, brought \$380. A Ch. Jacque, "Leaving the Fold," a shepherdess opening the door through which the flock of sheep and lambs are struggling, brought \$830. A "Moonlight Effect," by Jongkind, showing a vessel at anchor in the little port of Chantier, near Rotterdam, brought \$202. Meissonier's "Peasant of Antibes," an old man with a basket under his arm, went to \$1380. Van Marcke's "Pasture," the most important work in the collection, brought \$2520. A sketch in oils by Rousseau, "The Oak," brought \$1180. Volland's "The Dessert," \$282; Ziems "The Lagune," \$212; Benjamin Constant's "Fellah Woman" was bought by Alexander Dumas for \$125, and Stevens's "Japanese Woman," by Aurelian Scholl, for \$81.

At the sale of drawings, designs, and miniatures of Baron Roger Portalis, Boucher's "Rape of Europa," in black and white crayon, with a frame in carved wood, went for \$101. A drawing by Boucher of a young girl, in colored crayons and retouched with pastels, brought \$520. Twenty-four allegorical designs to illustrate the history of France, by Charles Nicolas Cochin, went for \$480. Fragonard's "Stormy Weather," first sketch in water-colors, brought \$100. Alexander Dumas bought Meissonier's "Amateurs," in sepia, first sketch for the picture, for \$122; and M. de Montaigne got Prudhon's "Zephyr," in black and white crayon on blue paper, for \$181.

The paintings of Isabey, one of the last of the romantic school, are seldom seen here, and usually only mediocre examples. In France, his duelling scenes, marines and fantastic interiors, all drawn from his inner consciousness, as he never worked from a model, command high prices. At his sale, "A 'Pardon' in Brittany" brought \$2200; "Saint Hubert," \$2340; "Temptation of Saint Anthony," \$1080; "The Alchemist," \$500. The Luxembourg bought "A Wooden Bridge over a River" for \$260. His water-colors sold for prices ranging from \$62, for "A Street in Dinan," to \$200, for the "Reception of Queen Victoria" by Louis Philippe at Tréport."

The sale of the paintings contributed for the benefit of the late François Bonvin resulted in a total of \$16,813. Bonnat's "Young Italian Girl" brought \$1800; Bouguereau's "Diana," \$1060; Van Marcke's "Autumn Morning," \$1020; Lefebvre's "Sarah," \$510; Monet's "Spring," \$360; Béraud's "At the Brasserie," \$384; Aubert's "In the Woods," 330; Gérôme's "Algerian Jew," \$2400; Lambert's "Cats," \$350; Pasini's "Door of a Mosque," \$596; Volland's "Corner of a Farmyard," \$240; Guillaumet's "River of El Kantara," \$124; Meissonier's "Musketier," water-color study, \$1060; Détaille's "Quartermaster of the Eleventh Huzzars," water-color, \$324; Rosa Bonheur's "Lions in a Forest," drawing, \$252; Baronne N. de Rothschild's "Low Tide in the Adriatic," \$160; and Princesse Mathilde's "Study Head," \$24.

At the sale of the Le Roux collection the following were the most notable prices: "Cows at a Watering Place," by Diaz; setting sun; on wood; brought \$1740. A bust of a young girl; corsage in rose-colored silk and muslin, by Greuze, went to \$2160. A "Portrait of a Young Woman," standing near a fountain, with a negro servant on her right and a swallow perched on a vase in marble on her left, by Nicolas de Largilliére, sold for \$3340. A "Portrait of a Young Princess," playing with soap bubbles, by Pierre Mignard, brought \$1110.

Some drawings by J. F. Millet sold at the Hôtel Drouot about the same time brought pretty good prices: "The Cliff," pastel, 7300 fr.; "Landscape of Auvergne," pastel, 5000 fr.; "Peasant in his Garden," crayon, 2550 fr.; "Teaching the Baby," crayon, 2920 fr.; and "Shepherd with his Flock," crayon, 6350 fr.

Of two other pastels of landscape effects, one by Ziems, the "Camargue at Marseilles," went for 405 fr., and a "Marine," by Alfred Stevens, for 420 fr.

#### THE ART AMATEUR FOR 1889.

LOOKING back a year to the prospectus of the magazine for 1888, published in these columns, it is gratifying to note that we have been enabled not only to make good our promises, but in some important respects to go beyond them. In the matter of colored studies, for instance, we could hardly have hoped to have given so many, and—if we may be pardoned for saying it ourselves—such uniformly good plates. The technical difficulties in the way of making artistic reproductions of paintings, in color, are greater than most of our readers probably imagine—we say nothing about the expense they involve. But, with experience, most difficulties diminish, and so it has been in this case, while the great increase in the circulation of *The Art Amateur* has stimulated us to new exertions. Instead of thinking of giving fewer colored plates than during the past year, we shall give for 1889 *at least* two with every number of the magazine, and in earnest of this determination we present two with the present issue, and two will be given with the December number. Both of the latter will be the full size of the page of *The Art Amateur*. One, called "Hearts are Trumps," is the fascinating picture of a young lady, in blue tulle, over whose dazzling white shoulder we catch a glimpse of the cards she is holding, presumably at a game of euchre. The other is a winter landscape; the snow lies deep on the ground, the sun is sinking behind the leafless trees, and a countryman, with his dog, is plodding homeward.

The colored studies for 1889 have not all been decided on. But we are able to announce positively the following: Daffodils (oils); Jacqueminot Roses (oils); Jacqueminot Roses (water-color); Tulips (oils); Carnations (oils); Branch of Red Apples (oils); Landscape—Moonlight (oils); Landscape—Sunset (oils); Landscape—Sunset (water-colors); Marine—Sunset (oils); Marine—Sunset (water-colors); Autumn Landscape (oils); Winter Landscape (water-colors); Portrait Study—Girl (water-colors); Tea and Coffee Set (china-painting); Ice Cream Set (china-painting). Before we complete the list we should like to hear from every reader of *The Art Amateur* who wishes to express a preference on the subject. Of course we cannot hope to meet the views of all; but we shall aim to give the majority what they want.

Decorative Flower Studies in black and white will continue to be a feature of the magazine, and full instructions, as hitherto, will be given for their treatment. We shall always try to give the flowers in their seasons, so that the student can go to nature for further assistance, if he desires to do so. In connection with this idea, we would say that the lessons by H. C. Gaskin on painting the most attractive American Wild Flowers will be a particular feature for the coming year, and that they will be supplemented by a series of progressive lessons in Flower Painting in oils and in water-colors. There will also be articles on Landscape, Marine, Cattle, Portrait and Still-Life painting, by Ross Turner, H. C. Gaskin, Roger Riordan, Alfred Trumble, and others. A new series of articles on Water-Color Painting will be begun in the next number of the magazine.

The illustrated biographies of American artists will include those of Will H. Low, Horatio Walker and R. A. Blakelock. Of foreign artists, that of Ludwig Knaus is already in type, and others are in preparation.

Recognizing the undoubtedly fact that China Painting is more popular than ever, the subject will receive special attention. We have already arranged for practical articles by M. B. Alling, Isabel E. Smith, and L. S. Kellogg. Besides the usual profusion of designs in black and white, there will be several in colors, including an ice-cream set (snow crystals), borders for plates, and a tea and coffee set (American ferns). Royal Worcester designs, and heraldic devices, with directions for their use, will be special features. Other designs will be:

Twelve Dessert Plates (orchids) by S. J. Knight, who will complete the Fish Service, now running through the magazine, and also contribute the following: a set of nut plates (American nuts); an Olive Dish (olive plant); sauce-boat and dish (caper-plant); chocolate-pot (cocoa-plant); cup and saucer (pansies); bread plate (wheat and corn-flowers), an oatmeal set (oats). Kappa's designs will be: a set of salad plates (American wild flowers); vase (Thunbergia); panel, thistle-down. A. B. Bogart and others will contribute various vases, plaques, tea sets and bedroom set, etc., etc.

Believing that the time has come for a practical maga-

zine like *The Art Amateur* to recognize the great importance of the photo-engraving processes in book, magazine and newspaper illustration, and the excellent opportunity that they offer to young artists throughout the country to obtain at home immediate pecuniary returns for their work, we shall not only give particular attention to instructing them in pen-drawing for reproduction, but also shall show them how to make their own plates ready for actual newspaper use. The first of the series of articles on these processes, by Mr. W. H. Burbank, appears in this number. Correspondence is invited from those who may attempt to carry out Mr. Burbank's instructions, and their queries will be fully answered. We believe that it will be found that enterprising newspapers throughout the country will be glad to encourage artists who will offer them engraved sketches of local interest, all ready for printing. Illustrated journalism in the United States is destined to make great strides in the next few years, and young artists who qualify themselves to do good pen work and make their own plates may reap a rich harvest.

A series of articles on Crayon Drawing have been prepared by M. Beardsley.

The expert, Auguste Delatre, has recently published in French a valuable work on Etching, which has been translated for *The Art Amateur*, with some useful additions and emendations.

Tapestry Painting grows in favor as amateurs understand its principles. Mrs. Emma Haywood, the English artist, who has done much to foster the art in this country, and to teach people to distinguish between the true painting with dyes on tapestry canvas and the hybrid process with diluted oil colors called "Dye Painting," will resume her articles on Tapestry Painting for *The Art Amateur*, and they will be fully illustrated.

Miniature Painting, which shows signs of revival in this country, will be the subject of several historical articles, to be followed by a series of practical lessons on this beautiful art.

The department of "The House" will be strengthened by numerous drawings of artistic interiors and of old and new furniture designs, together with much practical and instructive advice. The popular illustrated articles on "Home Decoration and Furniture," and the "Talks with Decorators," will be continued. Benn Pitman's practical wood-carving articles and designs will be resumed, and will probably be followed by a new series by an experienced teacher. Other important designs will be: Mantelpiece in oak (oak leaves and acorns), back of hall settle (dogwood), and large panels (hops and beans) by Professor Miller; and large carved and perforated panel (wild rose), panel and corners (grape-vine), and panel (vase and ivy), by C. M. Jenckes. There will be also various picture frames and mouldings.

Brass Hammering designs will include more of the designs of C. M. Jenckes, and of the charming decorative heads by Ellen Welby, which are always popular.

The "Talks with Mrs. T. M. Wheeler" on "Embroidery in America" will be continued, as well as the articles by Miss L. Higgin, formerly principal of the Royal School of Art Needlework, South Kensington. The designs to be selected for 1889 already include:

Four large panels representing the Seasons (birds and foliage); table-cloth centre and corners; poppy border or frieze; piano-stool (octagonal); piano-stool (circular); appliquéd designs (conventional); passion flower border; lambrequin (arabesque of appliquéd and spangles); two sets of doilies, portière, bed-spread, end of chair-back (all-over conventional design); box top; scarf-ends; a tea-cosy; splash-cloth; conventional and floral borders.

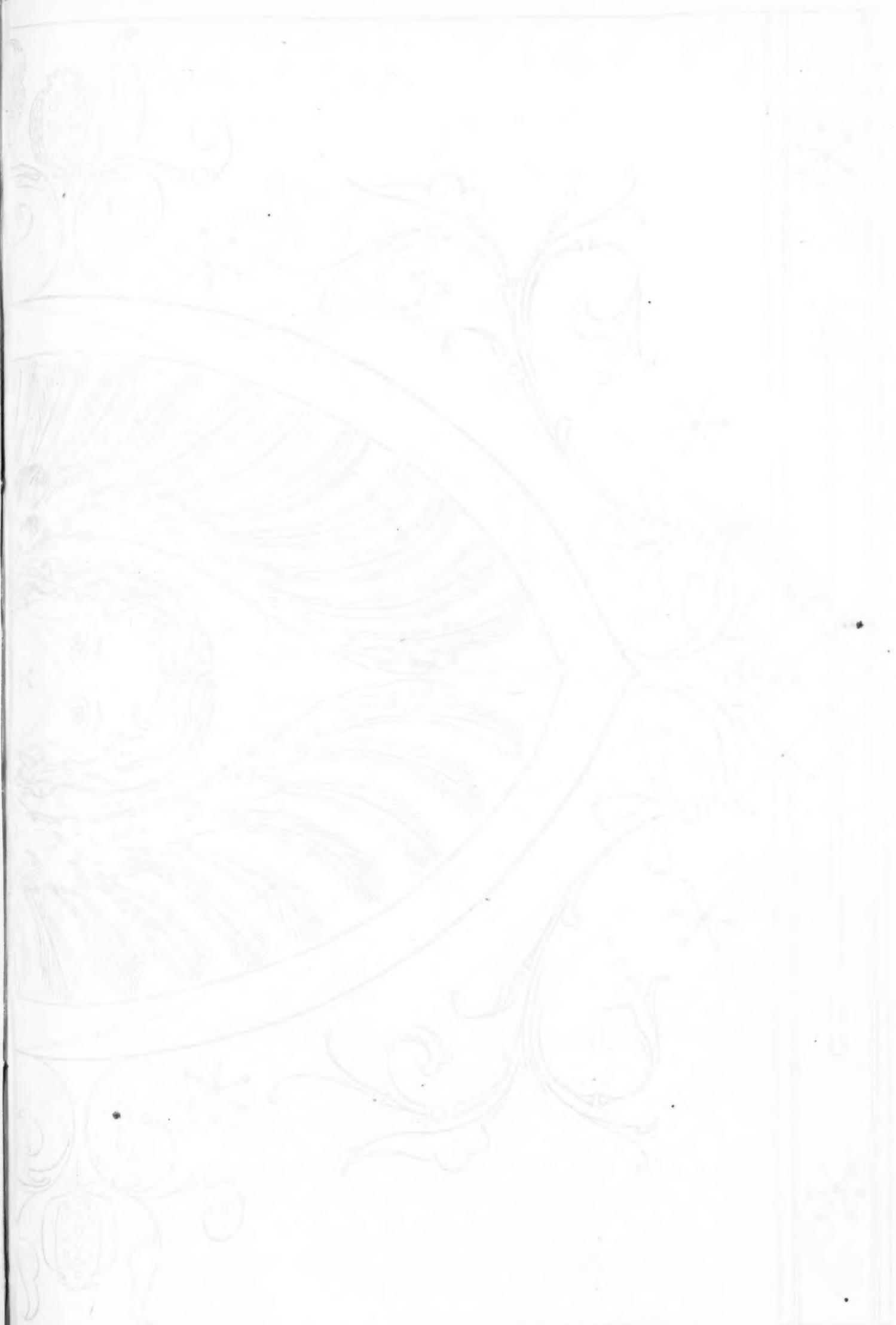
Miss L. Higgin's practical articles on Ecclesiastical Embroidery and Mrs. Sarah Wynfield Rhodes's excellent designs will be continued. Besides the usual designs for vestments and hangings, there will be others for Bibles, sermon-cases, and Sunday-school banners.

Amateur Photography will receive much more attention than hitherto. Notable features will be a series of easy lessons for beginners by W. H. Burbank, and special contributions by G. G. Rockwood.

The "Talks with Experts," which have attracted wide attention among connoisseurs, will be continued, and will include, among other subjects, those of Ivories, Lacquers and Bronzes. Jade will be the subject for next month. It may not be unworthy of note that the paper on Japanese Sword Guards has been photographed and placed in a show-case in the Government Museum, at Washington, as a guide to visitors to that institution.

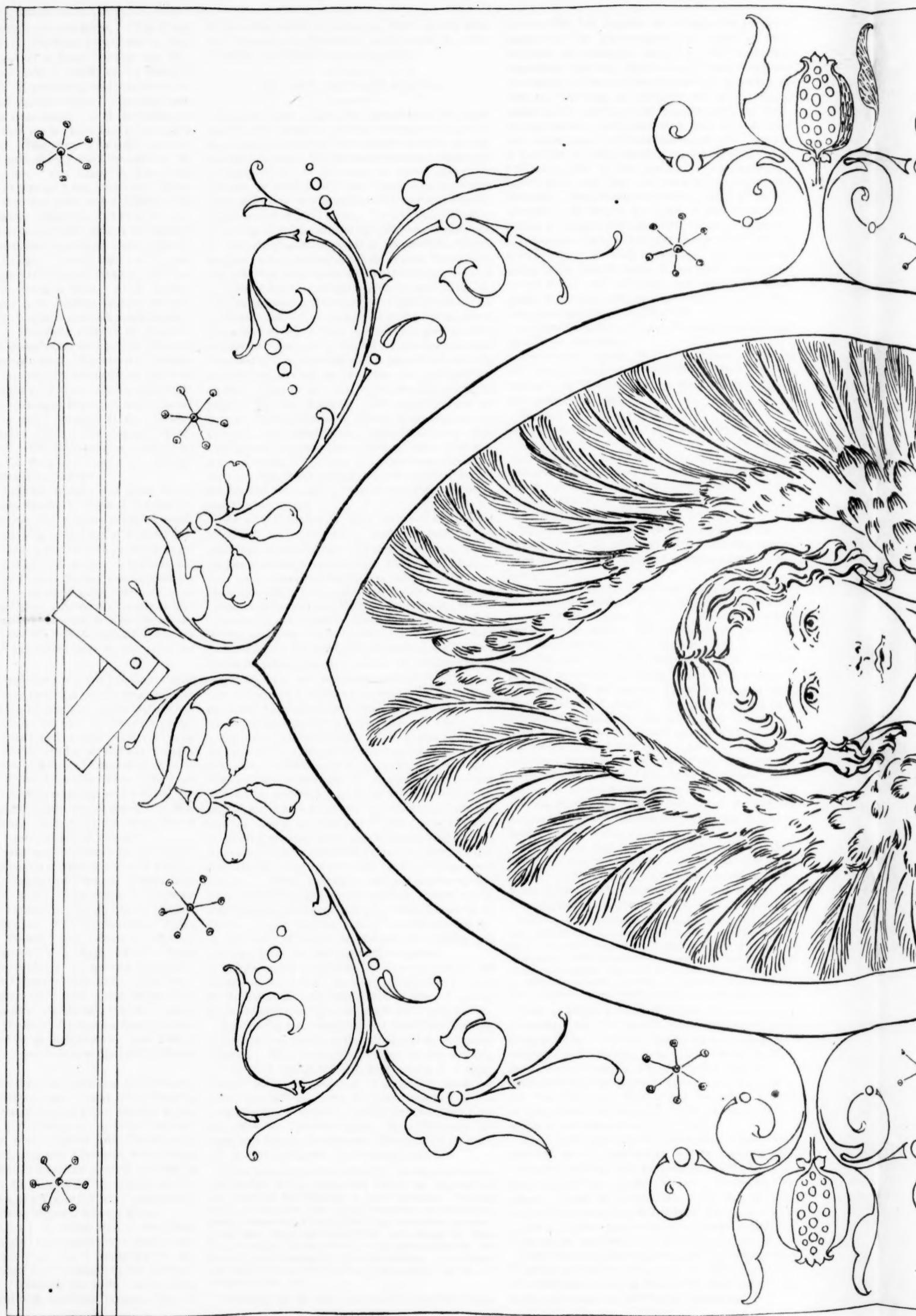
Such features of the magazine as its illustrated notices of picture exhibitions, record of art sales, accounts of art collections, exposures of frauds by dealers, reviews of books and new prints, will be fully maintained.

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Supplement to The Art Amateur.

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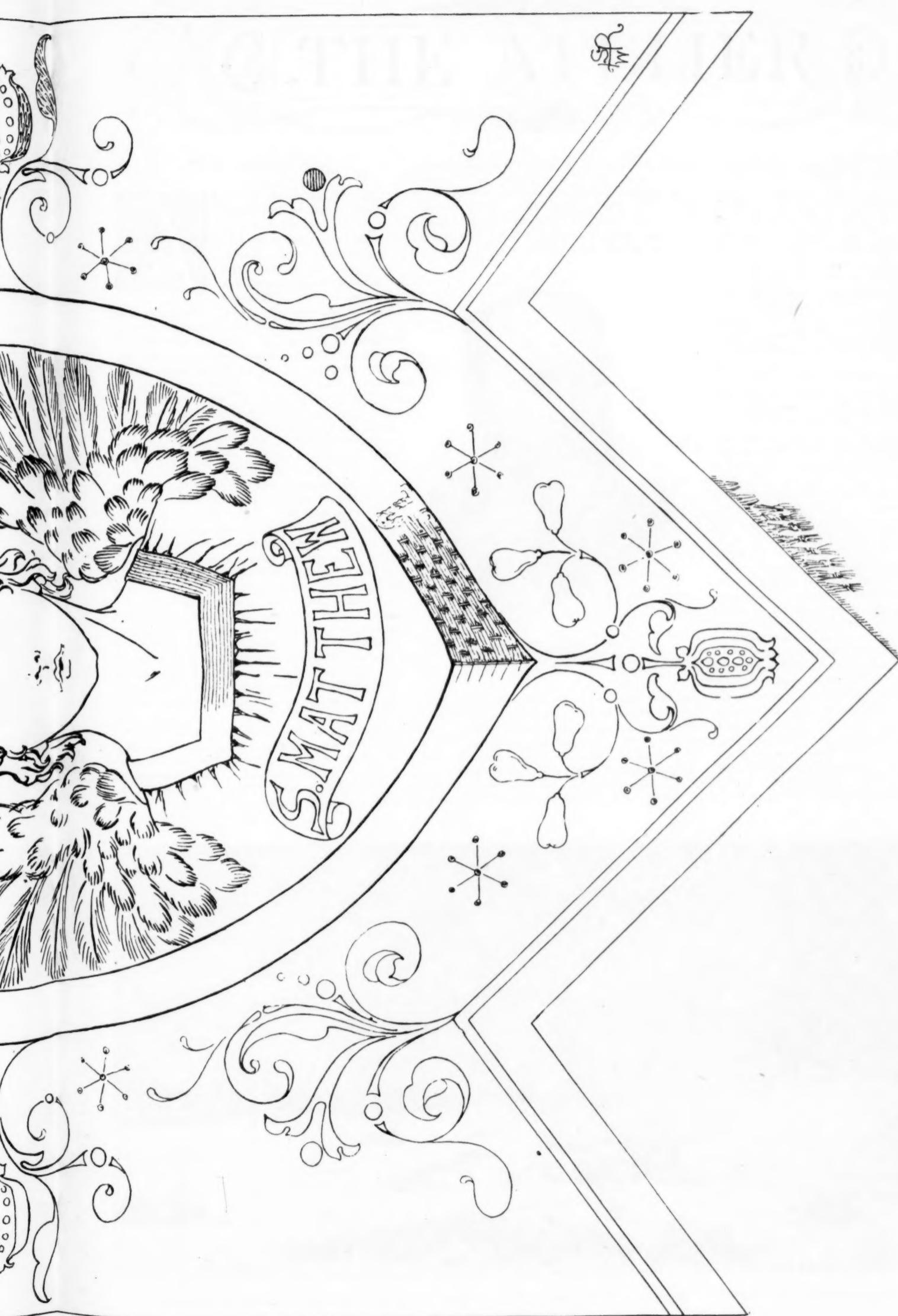


PLATE 711.—DECORATION FOR A CHURCH BANNER. To be Embroidered or Painted.

THE FIRST OF A SERIES, BY SARAH WYNFIELD RHODES.

THE LADY'S GARDEN FOR A COUNTRY HOME. A PRACTICAL WORK IN DRAWING.



# THE ATELIER

VASSILI VERESTCHAGIN.

**A**S is well known, besides being a painter and an author, the distinguished Russian who is now on a visit to this country has been at various times a traveller and a soldier, and is now, and always, and above all things, a philosopher, somewhat in the manner of his great countryman, Tolstoi. The enormous historical paintings, the more modest studies, down to the smallest sketch now shown at the American art galleries, show some trace, more or less marked, of preoccupation with the perplexing political and social problems of to-day. He seems to have started as a painter with the intention to write upon canvas, as it were, the history of the career of conquest of the English in India. From his studies made with this view he has produced but one completely finished picture, "The Entry of the Prince of Wales into Delhi." The prince is seated in his howdah on the back of an elephant gorgeously caparisoned. Groups of Indian officers and dignitaries, in flowing costumes of red and white, bedecked with gold and jewels, surround him. The white marble walls and cupolas of the palace form the background. "The Chief Mosque in Futtehpore Sikri," modelled upon the great mosque in Mecca, erected over the grave of Mahomet, and closed to unbelievers, is the subject of one of the best of his architectural studies. It is a marvel of inlaid and carved work, on the polished marble floor of which a number of white robed and turbaned Indian Mahometans are standing or kneeling at their prayers. Of many other views of Indian scenes and buildings, those of the Taj at Agra are perhaps the most striking. This building, of white marble, jasper, lapis-lazuli and carnelian is like the fairy palaces of the Arabian Nights, but was designed as a tomb for the favorite wife of the Mogul Shah Jehan.

Withdrawn from his studio and his contemplated series of paintings illustrating Indian history, Verestchagin became a soldier, and while making studies for the pictures in which he has delineated the horrors of war, himself killed, he admits, many a poor fellow-creature. The fighting at Plevna especially seems to have

impressed him with the idea that war is always unjustifiable. He not only speaks of it as wholesale murder, but in his paintings shows it in its most revolting aspect. "Skobelev at Shipka," which we illustrate, is more truly a polemic against war than a military picture. The interest centres in the foreground, littered with dead and dying soldiers. The general and his galloping

occupied in the foreground by the broken slope of a hill, on the summit of which, at the extreme right of the picture, is seen the emperor, in a comfortable chair, watching from a safe distance the progress of the attack ordered in honor of his birthday, although the roads were thick with mud and the commander-in-chief had exclaimed that it was impossible for the men to advance. Thick clouds of smoke fill the valley between this position and the Turkish redoubts. The officers surrounding his Majesty, peering through them with their field-glasses, see that the Russian ranks are broken, that they run and that the day is lost. A companion picture shows somewhat of the result of the battle, 18,000 wounded men and provision for 3000 only.

The most ordinary sketches appear to have been made with some motive of this sort. A study of a Russian coppersmith is entered in the catalogue with the note, "has all his life made cockades." We have not described the most horrible of Verestchagin's war pictures, because it would be impossible to convey in words an inkling of the impression made by the paintings themselves. We have said enough to show what the motives are which have induced him to dwell upon and depict such horrors. There is in all this exhibition, the largest of its kind ever held here, nothing that gives first place to the glory, the enthusiasm, the splendors of war. Verestchagin was not intent upon these, but upon the prisoners without food or shelter, the spy led out to be shot, the Turkish wounded dying unattended, the bodies crushed into the snow by passing wagons. He is not realistic for the sake of realism, but because he conceives that the true way to put an end to warfare is to show the terrible side of it as it really is. The other side, he thinks, has been presented often enough. These views of his, it need hardly be pointed out, are almost exactly similar to those expressed by his great compatriot, Count Tolstoi. In just what manner they have influenced the painting of his religious pictures and others, of which the subjects are scenes and people in the Holy Land, it would be difficult to say. It is certainly not a lack of reverence which led him to paint the pictures which so offended the Viennese. Of these, "The Resurrection," which shows Christ thrusting his head out of the narrow opening of an ancient Jewish tomb,



V. Verestchagin

staff and the troops cheering and rejoicing over their victory are but an incident in it, less impressive than the frozen mountains that loom up in the background. A bitter feeling against the leaders and the governing classes, the people who, in the artist's opinion, are the cause of wars and the misery which accompanies them, is visible everywhere. The oblong canvas which is entitled "The Emperor Alexander II. before Plevna" is



SKOBELEFF AT SHIPKA. FROM THE PAINTING BY VASSILI VERESTCHAGIN. AT THE EXHIBITION AT THE AMERICAN ART GALLERIES, NEW YORK.

while the Roman guards, frightened by his apparition, run away, is not shown here. The other, "The Holy Family," is catalogued as "A Jewish Family of the Beginning of our Era." It is plain, then, that the painter has no desire to wound the sensibilities of those who go to see his pictures. But he is evidently sceptical, not of the Bible narrative, but of the interpretations usually put upon it. A number of these paintings, however, may be accepted by the most pious. "Christ on the Sea of Tiberias" shows the reedy and stony shore of the lake crowded with people who, according to the text, "pressed upon him to hear the word of God," so that he went into a vessel that was anchored by the shore, and preached to them. "The Prophecy" shows a white-robed figure seated on a height over the lake, gazing intently at the white lines which show the positions of the unregenerate cities of Chorazim, Bethsaida and Capernaum, and prophesying their destruction. There is a number of pictures and studies of Bible scenes: The Mount of Temptation; Mount Tabor; the Jordan; Samaria; the Tombs of the Kings; the Spring of Elisha; Solomon's Wall; Beth-Shan; the Cave of Endor; Gideon's Spring; the Valley of Ezdraelon; Samuel's Tomb; the Tomb of Joseph; Jacob's Well; Gilgal; Bethel; the Dead Sea; the Tomb of Abraham. And there are many portraits of Jewish, Arab and Christian types from Jerusalem and its neighborhood.

We must defer to another occasion a critical consideration of these paintings as works of art. But whatever may be thought of them in that regard, it cannot be denied that they constitute a collection of the greatest educational importance, illustrating, as they do, the frightful carnage of modern warfare and the scenes sacred in the history of that religion whose gospel is one of "Peace on earth and good will toward men."

MR. VERESTCHAGIN is a giant in stature, with the proverbial good-nature of a giant. He is really more benevolent and jovial in appearance than the portrait which we present of him. His hair and beard are still quite dark. He laughs heartily and often, and speaks excellent English, the only noticeable peculiarity in his pronunciation being a tendency to substitute broad vowel sounds for slender. In reply to a question put by a representative of The Art Amateur as to his ideas about realism in art, he said with a smile that people spoke of him as a realist, as if that were something dreadful.

"Why," he said, "Raphael was a realist for his time. Think how the feelings of good, conservative, pious people of his age, accustomed as they were to the meagre, emaciated figures of the earlier religious painters—think how they must have been shocked by his strongly developed muscular saints and angels! They must have thought him a dreadful realist. And Rubens—Rubens, who painted women as broad as that"—holding his hands at a considerable distance from his own capacious chest—"Rubens, whose celestial deities are simply mountains of flesh and drapery hanging in mid air; who painted the Virgin and Juno from the same model, and Jupiter and the Almighty from the same model; what was he, if not a realist? But time has put its varnish over their works, and they are now accepted as idealistic. Perhaps two or three centuries hence the realists of today will also be considered idealists.

"I do not believe in such realism as Zola's. I do not call that artistic realism. What do I care for the pathological action? That may interest doctors. But let me see the passions that move a man; show me the workings of his mind, of his heart; that is interesting to everybody. It is the work of the realistic artist to see that in life and to reproduce it.

"We cannot paint what we do not see. We can combine forms and effects known to us, so as to produce an image of something not actually seen by us—granted; but, even in such work, we do the better for seeing as much as possible of the reality. I have a friend, a French painter—I will not give his name. Now, you know the English had, not long ago, a little war in Africa with the Zulus. Some Englishmen wanted pictures of that war, but they could get no good English painter to paint them. So they came to my friend, who is well known as a painter of military subjects, and said to him: 'See here, there is money in this; here are English uniforms; here are Zulu costumes and weapons; the landscape was so and so; the vegetation was such; the sky of such a tone—will you paint us these pictures?' He said, 'Yes.' He painted them very good pictures. But

were they realistic? How could they be? There were no English soldiers, no Zulus, only Frenchmen dressed in English uniforms, and Parisian models. And the landscape was not African. Perhaps it was not French either. I do not know what it was. But they were very good pictures, so far as the painting went.

"I mean by realism that you paint the reality, or what you find or think must have been the reality, but with thought and feeling. It must come from here and here"—touching his breast and head—"not all from the brush. A man may be a very good painter, as a mechanic, without making much use of his brains, but not an artist. He may paint real things very well, but I would not call him a realistic artist. Hence I say that when time has put his varnish over our work too, we will be accepted in our turn as idealists. We have not said the last word. There will come men after us who will find more to say; and they will then be the dreadful, the iconoclastic realists.

"No, I do not see *how* they are going to be more realistic. If I knew how to be so, I would be. But I am sure that those to come will find out how to be more realistic in some way on this side or on that. Look at the art of landscape painting. Can you imagine anything more beautiful than has been done in our time? And yet I am sure that it will still make progress. In what direction I do not know. I cannot see into the future, but I am sure it will progress beyond the point which it has reached."

Mr. Verestchagin was asked if he would say somewhat of his religious pictures.

"Yes, I will say this—that it was all a mistake, an error, that commotion in Vienna. The Cardinal admitted as much; that he was pushed on by others, who were more papal than the Pope, as the saying is. But the feeling in favor of the received traditions, blindly followed without thought or investigation, is very strong there; so strong, that, if I had known of it, I would not have risked irritating it by exhibiting my picture of the Resurrection. I am told that the same feeling is pretty strong here among Catholics and High Churchmen, and I will not exhibit that picture here. I do not want to shock people's prejudices, no, no, no!"

"I admit that the position of the Saviour in that picture is not graceful; but it is the position which he must have assumed in coming out through the narrow opening of the tomb. All the old tombs, and there are many of them in full preservation, are alike in that respect of having narrow openings—not bigger than two feet square. If the Bible reported a miraculous widening of the opening, all right; I would have accepted the miracle. But there is no such text."

"I have had no motives but the most natural. I was in Palestine. Here was the Jordan. There the Dead Sea. Here was the old Roman road to Jericho; the Turks have not changed it; it is still the same road; the very stones on which the Saviour must have walked. There were groups of people passing to and fro; the same sort of people as he chose for his apostles, wearing the same costumes. Nothing has changed. It occurred to me—it would have occurred to anybody who was a painter and who had a little imagination—Why not paint all this? Nothing could, surely, be more natural. I knew my Bible. I have read it much, reverently, as becomes a member of the orthodox Russian Church, and I knew that the scenes which I saw with my eyes were repetitions of many which are described in the Testament. I painted what I saw with the knowledge that the great events of the past must have looked just so. Friends say I am wrong. I think I am right, and that my pictures have but to wait for Time's varnish, and they will no longer be considered objectionable."

"They are, if you like, idealistic, in the sense that I painted with my mind and my heart as well as with my hand. They are realistic in that I used every endeavor to get at what must have been the actual facts of each case—those I mean which especially interest the painter—facts of form and color. These happily remain, in great abundance, just what they were. Why not paint them, then, just as I saw them?"

#### THE BOUGHTON PICTURES.

THE first collection of any considerable number of the paintings of Mr. George H. Boughton ever shown in America is on view at Avery's galleries, on Fifth Avenue. There are twenty-two examples, mostly of recent work, but including some very early American landscapes, done before Mr. Boughton's hegira to England. Of

these, the little canvas called "Deserted" is perhaps the most interesting, as, in regard to sentiment, it may be said to strike the key-note of all Mr. Boughton's artistic career. It represents the old Ethan Allen homestead, in Vermont, and is painted in the brown key, thought by the Hudson River School of landscapists to be appropriate to twilight subjects in which a tender view of sentiment was aimed at. This sentiment—some might call it sentimentalism—is the permanent and distinguishing quality of the artist's work. The brown key disappears very soon after his early successes in England, and is replaced by light and dainty tones of sage green and pink, and harmonizing grays and browns. This pleasant and characteristic palette exactly suits the sort of subject in the painting of which Mr. Boughton has made his reputation. It may be said to be borrowed mainly from the colors of the hydrangea, a flower of which he is extremely fond, it being, indeed, the key-note of the decoration of the principal room in his London residence.

One of the pictures in the Avery galleries, "Under the Hawthorne Tree," lent by Mr. E. Van Volkenburgh, shows this delicate key of color forced to its highest pitch. A rather tall English country girl, of features far more refined than are usually to be met with in her class, is reaching up into the branches of a blossoming hawthorn and plucking the white flowers. A boy, younger than his sister, has pulled down a spray, which he is stripping of its blossoms, and a little girl is holding up her apron to receive the spoils gathered by both. The tender green of the young leaves and the equally delicate white of the flowers are very accurately rendered, but the coloring of the rest of the picture, though very pleasant, is hardly held up to this high key. In "Ike Walton and the Milkmaids" a less difficult problem is more successfully met. The genial old fisherman is returning across the meadows from the river, which is seen in the distance. He has a full basket, and is displaying the best of his catch to a couple of buxom milkmaids whom he has met on his way home. The gleam of the fish and the white of the women's caps are here kept in exact relation to the gray green of the landscape and the buff and brown of old Walton's dress. It is a capital subject, and has evidently been studied with care as to character of models, costumes and scenery. "The Widow's Acre," belonging to Mr. Henry T. Cox, is another picture with a story in it, and none the worse for the story. The scene is on the sea-coast. Dark cliffs and sea under a cloudy sky form the background. On a small patch of arable land in the foreground there are two figures at work, the widow and her handsome daughter. A prosperous old sea captain in blue shirt and tall hat leans over the fence, and has an eye for each. The daughter turns away smiling, and the widow leans on her spade and regards her neighbor with something like a scowl on her no longer handsome features.

By far the largest picture in the collection is the English landscape, "A Golden Afternoon, Isle of Wight, near Luccombe," which attracted much favorable notice in London at last year's Royal Academy Exhibition. The hilly foreground is full of incident. There is a sheepfold, and the shepherd is driving some stray members of his flock toward it. Behind it, in the valley, are the red-tiled roofs of some farm-houses, and over the tops of the nearer hills is seen a line of chalk cliffs and a narrow streak of the channel. The sky is partially clouded. "Falling Leaves" is of a different order of landscape effect. It is a forest interior, with the trunk of a gigantic beech-tree in the foreground. There are two female figures happily placed, as Mr. Boughton's figures always are. The ground is already covered with dead leaves, and others are still falling from the trees. "A Dusty Road" shows a French peasant girl, heavily laden, but taking long strides on a road that passes by fields gray with blown thistles. There is a line of gray woods in the distance. The most remarkable picture in the collection, quite different in subject and in treatment from any of the others, is of recent production, and has not been exhibited before. It illustrates Burns's "Tam O'Shanter," and shows that adventurous person urging his gray mare across the bridge, on the middle of which the troupe of witches are arrested, not having the power to pass over running water. The figures, from a landscape painter's point of view, are excellent, and display a power of imagination which even old admirers of Mr. Boughton would hardly credit him with. But the principal merit of the picture is in its painting of storm-clouds and lightning. This has nothing of the conventional about it, but seems to convey a vivid impression received direct from nature.

## MARINE PAINTING.

## II.—MR. EDWARD MORAN CONTINUES HIS HINTS FOR PRACTICAL STUDY.

As I recommend all students to choose cloudy or overcast days to begin with, the first palette I would put into their hands would be one disposed for grays only. The colors that I myself use for water, under such conditions, are white, yellow ochre, permanent blue, ivory black, raw umber, dark zinober green and light red. Crimson lake used sparingly, with black and white, is valuable for the cold, purplish reflections in the troughs of the waves. For the gray, cloudy sky I use white, yellow ochre, cobalt blue and light red, with ivory black as required. For rocks in foreground I employ burnt umber, burnt Sienna, yellow ochre, crimson lake, white and black. Add dark zinober green if they are covered with seaweed. For mid distance and distance, cobalt, light red, yellow ochre and white will give all the grays required. Under certain effects of sunrise and sunset, as in Allongé's picture you reproduce, and for luminous sky and clouds, as in Orrock's, it is desirable to add cadmium and light cadmium, vermillion and rose madder to the simple palette I have given. The more brilliant reds and yellows give less heavy grays and increase enormously the range of tints at command. It is hardly necessary to point out that they also enable the painter to denote the contrast between the brilliant sky colors of sundown or sunrise and the heavier reds and yellows which may occur as local color in the foreground. If a glaze is to be used, the madder must always be preferred to the crimson lake; but the latter is safe enough in solid painting, mixed with black and white. Something similar is to be

said of zinober green. It comes in three tones, of which I use only the darkest and fullest of color, and this I use solidly, and, as a rule, mixed with other colors of undoubted permanence. In this way the chances of its fading are minimized to such a degree that they are hardly worth considering. It is a very useful color. No other combination than that of dark zinober green, with rose madder or crimson lake, and white and black, with a little cadmium or yellow ochre, will give the peculiar sea grays of salt water under all effects of light. With burnt umber or burnt Sienna and blue, it is most useful for rocks like those in the foreground of the illustration, "Full Tide near Lorient," and for seaweed.

Let the student begin with a strip of beach, a simple cloudy sky and stretch of gray water, every tint in which composition may be composed with five colors, reckoning white and black, the others being, as aforesaid, yellow ochre, light red and permanent blue. Let him, then, keeping to the same sky effect, choose a more pictu-

resque foreground, such as this of Allongé's, with rocks, and, perhaps, an old anchor or other litter, or a bit of green coast, which will merely require the addition of the dark zinober green to the palette. Then proceeding to opener sky effects and a greater range of distance (see page 129) he will find use for two sets of grays: one, that which he has been using; the other, more aerial, mixed with cadmium, vermillion and cobalt. All the beautiful pearly effects of sky and distance, so much admired in the works of several of our contemporary American marine painters, are got with the grays mixed from these

harder to seize. Nevertheless, one does not require the extraordinary memory and insight of a Turner to succeed passably well in reproducing them. If the student will watch patiently, he will find that the principal lines of a breaker nearing the shore will be repeated by the fifth or sixth in succession after it. The most effective breakers are produced when the outgoing and incoming waves meet at a favorable distance from the shore, and these waves regularly repeat the same forms and topple over in the same places. The student may watch one of them, shut his eyes to photograph it mentally when

it begins to break, and sketch in its principal masses of form and spray with Chinese white or with chalk on gray paper. He can watch again for the recurrence of nearly the same forms a few minutes later and correct his first sketch by them, or add with soft lead-pencil an outline of the crest and some indication of the darks in the hollow parts. In this way, memoranda may be made which will afterward prove of service in painting pictures such as several of those from which illustrations were taken for the previous article on marine painting. It is more difficult to memorize the appearance of a single large swell such as is shown in Mesdag's "marine," and it is plain that in the drawing of the smaller forms in this picture the artist was, so to speak, all at sea. But he has managed, with the aid of the two foreshortened vessels, one mounting the wave, the other descending, to convey a fair impression of what it is like. Of Daubigny's sketch of his boat in the swell left by a passing

tug, the same thing might be said. It is the tipping of the boat, and that only, that explains the situation. Both might have done better if they had availed themselves of the portable camera, a help which no landscape painter can afford to despise. It is invaluable in enabling one to bring home really reliable pictures of complicated and vanishing forms, which can be used as a check upon the memory and one's hastily executed sketches.

The objection commonly but ignorantly made, that the use of the camera leads to lazy and inaccurate observation, and to habits of copying, is without serious foundation. It is merely a help not always available, for under many conditions of weather and surroundings it cannot be used at all. Even when it works best, no really artistic result can be gained from it without the concurrence of a practised eye and hand. The student must not hesitate to use it, then, for all that it is worth. The difficult drawing of shores in perspective, seen from above, as in

the "Full Tide near Lorient," can be corrected, or rather checked by means of an instantaneous photograph developed after the sketcher reaches home. With the camera to fall back upon for a full and trustworthy report of forms and detail, the student can confine himself in his sketch to effect and color when it seems desirable to do so. In short, it will be strange



IN THE WAKE OF THE STEAMBOAT. AFTER AN ETCHING BY DAUBIGNY.

three colors skilfully contrasted with the heavier, more earthy and duller grays already referred to, which are commonly reserved for the foreground in pictures of clear weather effects such as we are now dealing with.

Supposing the student to have made himself fully acquainted with the resources of this very simple but suffi-



FULL TIDE NEAR LORIENT. DRAWING BY MME. ELODIE LA VILLETTÉ.

ciently powerful palette, I pass to some questions of detail, which will, no doubt, perplex the beginner, even after he has gone through the course thus far laid out for him. Much of what falls into the marine painter's peculiar province is evanescent to a degree which makes careful study directly from nature impossible. Wave forms are even more fleeting than cloud forms, and

## THE ART AMATEUR.

if a camera does not pay for itself in a single season. Photography can no longer be ignored by the artist.

But the main things are, to live near the sea, to be always on the watch, and to use every means of study. The subject is never exhausted; there is always something still to learn. The student should, above all things, take good care not to fall into a manner; not to accept nor to make for himself a formula. No formula will remain true for all times and all seasons. Take the common one that teaches that the sea separates itself from the sky at the horizon as dark against light. This is not so when the sun is near the horizon, in which case the sea may be a blaze of light much brighter than the sky near it, as it is shown in the illustration on page 129, and again in that on page 127.

It is not uncommon, after a storm in the lower bay of New York, and in other bays with a muddy bottom, to find it hard to distinguish, at a little distance, between land and sea, the latter being colored by the mud brought up by the waves. I have seen, from my old studio on Staten Island, the bay look like a prairie on fire. The ice was moving out under a dense fog, with occasional puffs of denser mist like smoke, and the sunset light struggled through in a sort of red opalescence with an effect that would hardly be credited if it were transferred to canvas.

As a parting "wrinkle," it occurs to me to warn the beginner against attempting to make pictures of yachts.

They are among the most difficult and ungrateful objects to be found. Their beauty is of an order which is decidedly unpicturesque. A practised draughtsman can do something with them, coming head on with bellying sails, but the tyro had better leave them alone. A coal barge or a coasting schooner, what we may call a cart-horse of the sea, is a much better subject than the finest of ocean racers. Finally, I would again advise the student to be modest, and not try a coaster, even, until he has studied, indoors, its rig and build, and out of doors learned to paint rocks, posts, stranded boats and such like still life. He will find it best at all times to hug the shore. Blue water is comparatively unpicturesque. The painting of seascapes is, indeed, only a particular branch of landscape painting.

Even when one does have nothing but sea and sky and a vessel or two for a picture, he is subjected to all the landscape-painter's difficulties, and his principal aim

THE remarks of Mr. Moran about the simple palette which he recommends to pupils recall to us some ideas of Mr. Hamerton which may prove of value in connection with his article. Mr. Hamerton notes, in the first place, that no matter what colors one uses, nor whether he uses few or many, he should see to it that they are well ground and not mixed with too much oil. In the latter case it will be impossible to get that rich and solid impasto which many artists (and Mr. Moran among them) delight in. It is generally an advantage, he adds, to get stiffly ground colors, for when one finds them too solid for any particular purpose, it is easy to thin them by adding a little oil; but if they are too thin, they cannot be conveniently thickened. This last, however, we need hardly say, can be done by spreading the color on blotting paper, which drinks up some of the oil.

\* \* \*

IT is only after long acquaintance that we learn all about the mechanical management of colors. Some, for instance, are naturally coarse and incapable of being ground to an impalpable powder—like smalt. Some work almost too easily, like the lakes, and some are intermediate, like the ochres. This makes a good deal of difference in mixtures and in handling, and in the representation of

different natural textures, and knowledge of such points can be gained by practice only. This is another reason for beginning with a simple palette. Be satisfied with a few safe pigments rather than try risky experiments

with a wider range of colors. It will be noticed that The Art Amateur usually avoids committing its readers to the use of Prussian blue or of indigo. Both are fugitive, or, at any rate, not to be relied on for permanence, and indigo, in its usual form, is an ugly color. Prussian blue is not an ugly blue, but it has a quality which, for the tyro, is as great a fault, it is probably the most powerful of colors in admixture—that is to say, a small quantity of it will overpower a much greater quantity of most other colors. This occasions no end of trouble to the beginner who uses Prussian blue in mixtures, as in making greens. He cannot, for a long

ON THE SOLENT, ISLE OF WIGHT, ENGLAND. BY FRANK L. EMANUEL.

must be the same. I have not dwelt upon this, but it is nevertheless important that the student should remember that in most compositions the land and stable objects on it will play leading parts, and that



SHRIMPERS ON THE LINCOLNSHIRE COAST. BY JAMES ORROCK.

until he can draw such objects well and quickly he cannot hope to do much with waves, clouds and vessels in motion.

EDWARD MORAN.

time, bring himself to make allowance for the coloring power of Prussian blue, and consequently it often happens that he gets all his greens and purples too cold.

## LANDSCAPE PAINTING IN OILS.

## IV.—TREATMENT OF VISTA VIEWS—CHARACTER IN TREES—TRANSFORMATIONS WROUGHT BY LIGHT AND SHADOW—AUTUMN AND WINTER.

A LOCALITY that is without water and without any strikingly picturesque features seems very blank to one who is anxious to obtain available sketches, and yet it may, quite unexpectedly, offer something unique and valuable. One summer I found myself in that low, sandy part of Massachusetts which lies south of Boston. There were farms, with their monotonous fields, then stretches of woodland; turn in whatever direction you would, there was the same general aspect. One of the wood roads that was overhung with pine boughs tempted me into its cool shade. In a little while the bower-like seclusion was perfect; but it promised nothing more, each slight turn brought the same shut-in appearance, and I concluded to retrace my steps. As I turned to do so, I beheld a beautiful vista opening, as it narrowed off in the distance, into a softly lighted arch that suggested the open country beyond. A mass of gray shadow lay across the road as it approached this point of attraction, then a broad stretch of light slanted in from the left beyond a group of grand pines that came near the foreground. From this line up to my station point, the whole road lay in rich, warm shadow, with its few worn ruts and its intervening stretches of grass sprinkled with pine-needles. The boughs above, especially where they allowed a peep of blue sky, had their lights beautifully graded down through the long perspective arch, and the trunks that supported them caught light and shadow, according to their position along the roadway. From among those that came up nearest, at the right, a gaunt old grapevine climbed out and sent its branches up until they clasped the longest projections from the pines on the left. Less important vines, a few old ends of fallen limbs, and various warm bits of vegetation lent their pretty effects, and here was my picture!

A vista view requires careful drawing and skilful treatment throughout. If the ground which the eye follows stretches far away, the desire to give it the distance it wants may induce one to place the horizontal line too high. It would not be more than one third up from the lower edge of a canvas, even if the view were taken from a carriage, and from a sketching-stool it would not be so high, of course. The canvas for this style of picture should not be decidedly oblong, but as near square as may be found pleasing; whether its greater length be placed horizontally or vertically depends upon the width embraced in the view. If there is anything like a roadway, as in the case described, the station point should be in such relation to it that it has an agreeable slant, instead of vanishing at right angles. The first thing after fixing the horizontal line is to get the van-

ishing point of the road; then mark the perspective location and size of tree-trunks, or whatever there may be of importance on the ground plane. The eye is easily deceived in making estimates along vanishing lines, and much time will be saved by making trial dots and comparing them carefully to see if they are relatively correct.

Where there are small glimpses only of sky, it is best to wait for a clear blue sky. Be sure to lay in enough,

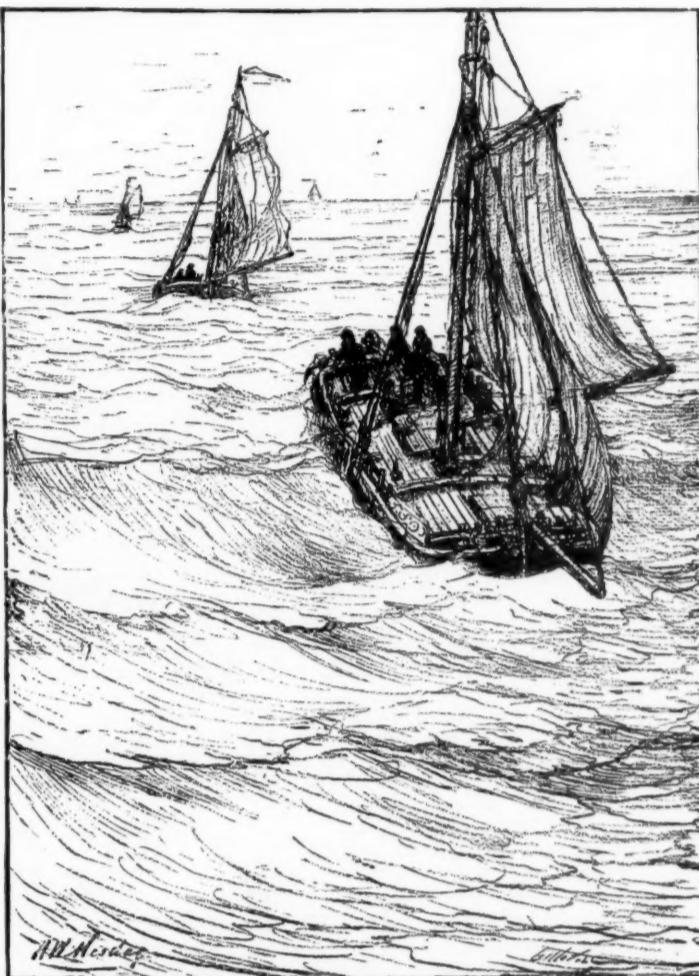
usually called for first, then chrome green No. 1 and Naples yellow. In this, introduce light zinober and the stronger chromes, and so forward to the nearest foliage, which will want warm undertints with the richest greens on the lighted projections, the same as individual trees. It is presumed that special study has been given to various kinds of foliage. In the case instanced, where the principal trees were pines, the shadows within were not very warm. Each kind of pine has its peculiar green, but they all tend more toward blue than toward yellow, and come out better from an undertint made from raw umber and black than they do from warmer color. The angular masses of needles want straight, decided strokes from a medium-sized bristle brush, color not too heavy, else the soft, open look will not be obtained. Old pines have a great many little bare branches bristling out from the upper part of their trunks and contiguous branches; these give dark and light grays that are very desirable. Altogether, the old trees are the most picturesque. Nearly all kinds of young trees are too round and perfect—the elm is an exception; it has character from the first.

A view that contains little but trees and the ground to which they belong depends greatly upon the magical influence of light and shadow. I remember a certain group of trees that had been left to skirt a springy place in a corner of a meadow. I had passed them often when the light was in front of them, and there was nothing about them or their surroundings that suggested a picture; but late one afternoon, I came upon the spot, and there were long, dark shadows across the sward contrasting with the vivid green that intervened; the trees themselves received just enough light to reveal the luxuriance of their foliage, and then became involved in deep shade. The glimpse of distance that they left at one side was no longer commonplace, but as it lay wrapped in a soft, illuminated haze, it suggested an Arcadia. Such bits, taken in time, often make valuable pictures.

A hillside may be one thing under a high, diffused light, and quite another under a low, concentrated light that yields a good part of its claim to shadow; so with dale and with plain.

These transformations of the hour are in effect; those of the season are in reality. As the weather grows colder

in the autumn, throughout all the North the foliage dons warmer hues. The palette will want a great deal of yellow, but let the fine, transparent Indian yellow do all it will before resorting to opaque yellows. These are very crude if used in excess, especially if grays are not brought in proper juxtaposition. The same may be said of vermilions; and they should be kept in reserve until the more transparent madders have had their chance. The russet hues depend much upon the Siennas and warm browns. It should be borne in mind that all parti-colors



MARINE. BY MESDAG.



STUDY OF ROCKS AT SUNSET. BY A. ALLONGE.

mentioned above, this is at the vanishing point of the road. White, lemon yellow, and the lightest neutral are

must be tempered freely with gray in order to secure the soft harmony that characterizes autumn landscape.

A few November winds and all is changed! We have the bare trees, with their network of branches, and we may look for the ideal snow scene, that which is so dangerous for young painters and poets to venture into. Many imagine that snow scenes are easy to paint—a fatal mistake! Even if they mean copying, the best effects in good pictures are likely to be sacrificed. The only way to learn to appreciate these effects is to study them from nature. It is often practicable to stay in comfortable quarters and secure a fine snow scene from a window—some of the familiar surroundings of a country house, perhaps, such as Whittier describes in his "Snow-bound," or a bit of shore with its whitened waters.

The best time to work is when the sky is still thick with the gray tone peculiar to the snowstorm. Then we do not get all dazzling white, but a great deal of neutral, that reveals to better advantage the light that we do wish to utilize. Some suggestion of one or more warm-colored features will give a pleasing contrast; let it be something to represent life, if it can be skilfully and consistently introduced. A happy contrast is not like a discord that mars harmony, it is a strong passage that forms a part of it.

General principles must be mastered by study, and the application of them depends upon earnest, devoted work. H. C. GASKIN.

*PAINTING WILD FLOWERS.*

III.

NOVEMBER winds will soon have dispersed all our wild flowers—save those that belong to the sunny South. There, many families are represented by species much grander than those of the North, but they call for the same general treatment. Some flowers that we cultivate in the North may be found in the South in wild profusion taking care of themselves. It is thus with the brilliant scarlet salvia that is seen in Northern parks and gardens late in the fall.

The local color of the salvia cannot be too intense. It wants the finest vermillion, with as much rose madder as can be added without producing crimson—scarlet vermillion will bear more and make a more brilliant color than any of the others. Brown madder and Vandyck brown are needed in shadows. The gray tints must be well recognized, not only that crudeness may be avoided, but that the local color may appear the stronger. Blue black, Naples yellow and white, for oils, and the same, without white, for water-colors, will come harmoniously into the red wherever these tints occur. They must not take up enough of the red to become purple. If they ever do, a stronger yellow and a little cobalt may be added. In water-colors the local color may be preceded by a wash of brilliant yellow. This should not extend into the grays or the shadows, but it will greatly enhance the effect of the red.

In the October number directions were given for painting golden-rods and asters. Some of these may be found below the frost line very late. Among the latter the Aster concolor, *A. grandiflorus* and *A. virgatus* are the most conspicuous.

The flora of the torrid zone is not so well known as that of the north temperate, but the latter is sufficiently extensive to suggest treatment applicable to any flowers that are likely to be accessible.

Strictly tropical or sub-tropical are the beautiful palms. They belong to flowering shrubs or trees, but for ornamental purposes we value most their far-famed green leaves. These may be very effectively arranged

for the decoration of screens and panels. Dwarf palm-trees may be painted entire, either with a distant glimpse of scenery or with some vague suggestion of the deep olive shade that receding ones naturally produce. A large proportion of the principal leaves should be in shadow, so that the strong greens and high lights that are brought out may be the more effective. The deep warm shades should be laid in first with Vandyck brown, raw Sienna and ivory black; then, the graceful waving leaves that are to be most prominent want Antwerp blue and Indian yellow, with zinobeer green and zinc yellow on the strongly lighted parts. With oils, the background and all should be carried along at once, that the outlines may be free from hardness. The oldest leaves will always be sere and call for the Siennas and ochres. The bluish gray tints that come in to relieve

## China Painting.

*THE USE OF GOLD AND OTHER METALS.*

I.

WHEN china painting for amateurs was first introduced into this country, the application of gold was reserved for the professional decorator who fired the china. More than ordinary skill seemed to be required for banding and for conventionalized borders; but now the facilities for using gold are such that the veriest novice can use it as readily as color.

Gold for decorating china can be made in the studio, or it can be bought already prepared. Mrs. Frackleton, in "Tried by Fire," gives explicit directions for reducing the "strip gold" to powder; but as this process would be extravagant for amateurs, they would do better in buying such prepared gold as is advertised in *The Art Amateur* by several reputable firms.

In using any preparation of gold, it is important to observe the utmost cleanliness. Not only this, but brushes, palette, knife and muller should be reserved solely for this use. A steel palette knife should never be used with gold or any color prepared from gold; in place of it should be a knife of ivory, bone, or horn. The prepared gold rubbed up on the palette with thick oil and turpentine, just as color is mixed, is ready for use. Rub carefully together with alcohol what is not used, and leave it on one corner of the palette, and turn a plate over it to protect it from dust. Keep a large-mouthed bottle of alcohol to wash your brushes in temporarily, but do not attempt to clean them as you do your color brushes. If they are stiff when you wish to use them again, standing them a few moments in the alcohol bottle will soften them. When gold accumulates at the bottom of the bottle, pour off nearly all the alcohol, stir the sediment thoroughly, and turn it out on a saucer. The liquid will soon evaporate, leaving the gold to be rubbed up again with oil and turpentine.

The glass of turpentine also, into which the brush is dipped, should be used for that alone, for some particles will necessarily drop from the brush as it is remoistened, just as with the color brush, and these particles are too costly to be lost. It is well to label both alcohol and turpentine—"for gold," to avoid mistakes. Gold, whether in a powder or a thick paste, requires rubbing up on the palette with thick oil and turpentine; as the turpentine evaporates, it will require frequent remixing. The brush also needs to be frequently dipped in turpentine to keep the hairs open and pliable.

The gold should be laid upon the ware in a smooth and even coating, not too thick, lest it scale off in firing, and not too thin, lest the ware be exposed. Experience in this is really the only safe and sure guide. If you spoil a dish, you will understand how and why you have failed, and avoid a repetition of the error. If too thin a coat has been used, do not be afraid to repaint and refire, but too heavy a coat is beyond repair. The first time you do your own firing, you may be surprised to find that the gold comes from the kiln a dull yellow color; but it only requires scouring or burnishing to give the lustre you expected to see. If you send the pieces to be fired, the decorator will do this for you, using for the purpose a matting brush or silver sand, or burnishers. The matting brush, made of spun glass, is used like a muller, with considerable force, and with



the lights and cool the edges of the shadows may be made as for flowers and used very freely.

The smaller palm-leaves may be painted in a sketchy way on panels, but anything like a large study wants vigorous treatment and strong general effect.

In the North our wild flowers disappear for several months, but those that start out first in the South and steal a march upon spring will be taken up in good time—before the more numerous early flowers come trooping in to claim our notice.

H. C. G.

*(To be continued.)*

HAMERTON remarks that an imitation is rarely superior to the thing imitated, but that it really is in the case of painted tapestry, certainly a higher kind of art than that which is woven.



a rotary motion. The process is called scouring. It can also be done with powdered pumice or silver sand.

L. STEELE KELLOGG.

*(To be continued.)*

**THE DECORATION OF A SET OF "ORCHID" PLATES.**

ORCHIDS are just now the popular flowers for dessert and ice-cream plates, and some suggestions for painting them will be welcome. For the light-colored and white ones some delicate-tinted background is used, which is chosen according to the color of flower—white, creamy yellow and light pink—a background of apple green, with a very little silver yellow added. These must be mixed with a little medium and a very little fat oil, then made quite thin with lavender oil, which I like better than any of the tinting oils prepared for that purpose. Wipe the plate dry with pure alcohol. Be sure that no particle of dust remains. Then put on the tint as evenly as possible with a wash-brush, and pounce the design with a dabber that you must have ready made before beginning work. A good way to make one is to take a piece of an old linen handkerchief and tie it over a bunch of cotton about as big as a walnut. Make several dabbers, as they must be changed when they fill up with paint. I find silk or chamois are not as good as old linen for tinting. Do not leave the tint until it is perfectly even. If it is allowed to dry too long, it is impossible to make it so, and consequently it must be washed off and put on again. When the tint is dry, if you can draw take a lead-pencil and sketch your design in over the tint; if not, before tinting trace the pattern in with impression-paper, made by rubbing the scrapings of a lead-pencil with the fingers over white tissue paper. Wash your plate over with alcohol, dry it, and put your prepared paper with the pencil side next to the china. Fasten it down with a little pellet of softened beeswax. Then fasten your tracing down on top; go over with hard pencil or ivory tracer, lift up the paper carefully, and you will find on the plate a very delicate outline. This is much cleaner than using the oily paper sold for such purposes, as the latter is apt to discolor the paint. Go over this tracing with a small brush dipped in any water-color or India ink. I prefer light red, as India ink is apt to confuse one in shading. All this extra work is the penalty one has to pay for not being able to draw. After this is finished, proceed to put on the tint, as already directed, over the water-color drawing, as it will not rub off. Dry the tint and take out the pattern of the flowers and leaves, either by using tar-paste (which is made for this purpose, and can be found at almost any art store), or wipe it out with a rag over the finger dipped in alcohol. The stems, if fine, can be dragged out with a brush wet with a very little alcohol. The tar-paste is put on just coming to the edge of design. Let it remain a few minutes until the tint is softened, then take off with little pieces of cotton, using a fresh piece as soon as one becomes moistened with the paste.

To prevent all this trouble, the flowers can be painted and fired, and the background may be put in before the second firing.

Now to paint the orchids. We will begin with a white one, or what is called white; it is of a creamy tint. Take ivory yellow: grind or rub it up with a horn knife moistened with a little of the medium. Add a little fat oil, and clove oil enough to make the yellow so thin that you can just see that it is off the white. Paint the petals in as smoothly as possible. If not even use the brush stippler. Put in the shadows while the yellow tint is wet; they are made of apple green and carmine No. 1, mixed with green predominating, so as to make a pretty clear gray. Put this in wherever the shadows appear in the study, darker or lighter according to the positions of the petals, and then blend the whole with a







DAHLIAS. PEN-DRAWING BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT OF THE DESIGN IN OIL AND WATER COLORS, SEE PAGE 443.)

## THE ART AMATEUR.

stippler. The green leaves are painted in the same manner. A pretty light green is made of grass green No. 5, with a little silver yellow added. Put this on evenly, stipple, and shade while wet either with brown green No. 6 mixed with ivory yellow, or black green No. 7 mixed with yellow ochre. Greens can be varied to suit one's taste in as many shades as with water-colors.

Some exquisitely-painted orchid-plates, on sale at Tiffany's and at Bedell's, are outlined very delicately with some warm color, not used very thick, such as violet of iron or brown No. 4 mixed with red brown. The high lights are effective put on with German relief white. If this is too thick to flow well from the brush, moisten with the medium, and put it on with single strokes, leaving it slightly raised. Avoid touching afterward or trying to smooth it. If it is not sufficiently even at first, take it off with a knife and try again. A needle scratcher is also an important tool to use in removing dust, but it should never be attempted until the painting is perfectly dry. If the shadows are not dark enough in the leaves and flowers, you can go over them before the firing by using a very little medium and fat oil, care being taken never to make more than one stroke of the brush in the same place, otherwise the under color will pull up, and an ugly spot of white will appear. In case of such an accident, leave the spot until it is dry, as it will certainly get larger if you touch it while it is moist. To avoid this danger, and to make handsomer china, re-touch after the first firing, and fire a second time. Should you do this, do not put on relief white until the second painting, as it will not stand two trips to the kiln very well. Be sure to use the Dresden raised white, as it never spreads in the firing.

All painting, when ready to be sent to the kiln, should be perfectly free from any gloss. If the surface has a shiny appearance, it is proof that too much fat or other oils have been used, and in dark shades the colors will blister or craze. In all painting, except where relief colors are used, an even surface should be made by gently scraping all projecting touches with a sharp knife made to erase with the sharp point, and the rounding blade to scrape with. This must be done only when the work is perfectly dry, which can be hastened by holding the plate over a spirit-lamp. All dust can be removed with the knife by scraping also.

If you follow closely these directions, and paint on each plate a different kind of orchid, you will have—should you do a dozen of them—something that will add much to the beauty of your home; and, if you do not care to keep them, you will have no difficulty in finding some one less skilful and industrious willing to pay a good price for them.

ISABEL E. SMITH.

THE orchid given in our first plate (one of the *Dendrobiums*) is both showy and delicate. As it is almost pure white, a delicate background is necessary, and

pearl gray is suggested for the tint. Erase the background for the design. Shade the petals very delicately with a gray made by mixing brown No. 108 and Victoria blue. Most of the blues and browns, mixed, will produce a pretty shade of gray. The petals may also be outlined with the same gray as for shading, but the outline must be very delicate, the object being to make the flowers stand out, and yet not give the peculiar hard effect most outlining does. The petals are tipped with a delicate rose color, as is also the under side of the middle petal in the side view of the flower, and there is an irregular splash of deep wine-color, verging on the purple, in the centre of the lower petal. Either deep purple or ruby red will give the required tint. The stems and leaves should be washed in a very light shade of green. Keep the under side of the leaves light; shade the leaves and stems with a mixture of grass green and very little black. The bud is tinted a delicate green up near the stem and rose color at the tip. A very little white might be used effectively in this design, for instance, in the side view of the flower, where the petals curl over, and in the other flowers on the broad petals, to give them a crinkled look. But it must be used sparingly, as it is apt to blister; in fact, it usually does, and should never be used except for the highest lights. One of the chief charms of this orchid is the crêpe texture of the three broader petals. The only way to obtain this is by keeping the shadows delicate and transparent, and the high lights disposed as indicated in the drawing.

S. J. KNIGHT.

THE panel design of milk-weed pods is treated as follows: For the pods use apple green and brown green, adding yellow for the lighter portions and shading with brown green. Add a few touches of brown along the back of the larger pods. For the seeds use sepia shading with dark brown. For the down on the seeds leave the white of the china, shading with gray No. 2. The lining of the pod, where it shows along the edge, is also white. For the background use red brown, blue green, or blue gray clouded with gold. A companion panel of thistle-down will be furnished later. The design may also be used to decorate a lamp, vase, or other forms, by slightly varying the arrangement.

THE following directions should be followed in painting the fish-plate given this month—the tenth of the set: Use for the rocks gray and brown mixed, and shade with gray; for the heavy weed, carmine No. 1, and shade with the same color; for the fine weed, brown 108; eggs, yellow ochre, and shade with brown. For the backs of the fish use emerald green, with brown green for the shadows and a little black for the darkest parts; for the under surface delicate pink, and for the sides, fins and tail yellow ochre shaded with black. The sides should be silvery. The sandy effect of the foreground can be obtained by using yellow ochre shaded; the stones with gray and brown 108.

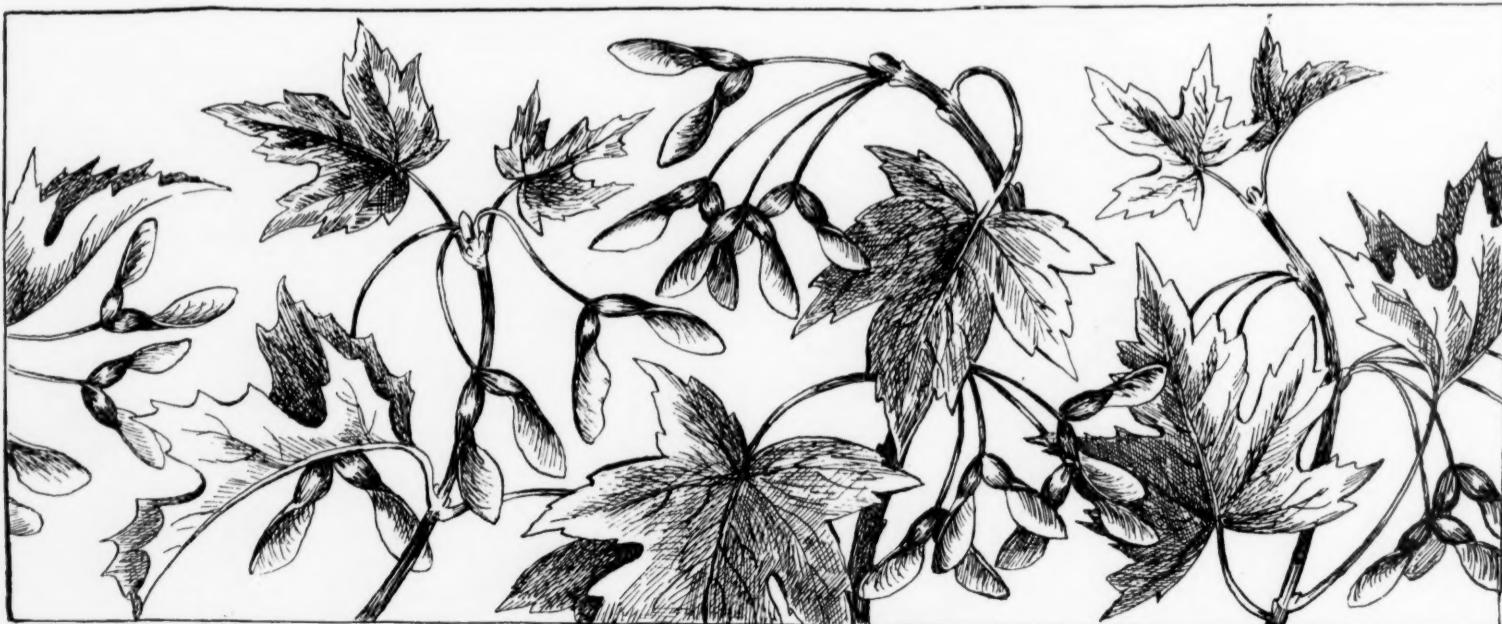
The snail shell is gray shaded with blue and gray mixed. The body is brown. For the water-lines use blue green.

#### THE SYRUP-JUG DECORATION.

In selecting the china for the syrup-jug, any shaped small pitcher which may be fancied would do, and after the painting is finished and fired the metal top can be fitted on. Or, if a regular syrup-jug is used, the lid must be taken off before firing, as the heat of the oven will melt it. The background may be tinted or not, as may be preferred. Either a delicate green or a light buff would be suitable. After washing the china with spirits of turpentine—and this, by the way, should always be done—prepare the background, using for a light green Lacroix apple green; for a buff, *café-au-lait* of the same make. My experience as a teacher and decorator leads me to recommend the simplest palette and the fewest mediums with which one can manage. My great stand-bys in mediums are alcohol and oil of lavender, and once in a great while, as in preparing the china for drawing the design, a little turpentine; but, as a rule, I do not like it; it is apt to be greasy, besides soon destroying the brushes. Prepare the desired tint by mixing the color with lavender oil till it flows freely from the brush. I do not advocate the use of fat oil in background tinting, unless the colors have been kept some time, and have dried in the tubes, in which case they must be rubbed down again with a little fat oil (*essence de grasse*). Otherwise I have found that the use of it leaves the background so sticky that every particle of dust or lint adheres to it, besides making the tint more difficult to manage. To be sure, the dust, if there is any, will also settle upon the color when oil of lavender is used, but, being less sticky, it is more easily removed.

Put the tint on as quickly and evenly as possible with a broad, flat brush; allow it to settle for a few moments, then smooth with chamois-skin pads which should be prepared beforehand. Rub the chamois well between the hands, to soften and get the dressing out before using. A piece the size of a saucer is usually large enough. Place a wad of soft cotton in the centre and tie up. This, I think, is the simplest and best pad made, though many prefer soft silk or old linen; but the chamois-skin, to me, has been the most satisfactory. Begin blending on the edge, trying it, as it were, at first. If too much of the tint comes off on the chamois, wait a few moments longer, then try again. You will find some colors much more difficult to manage than others, and to get a smooth, even tint in any requires practice.

Supposing the tint to be on, draw the design, piecing it beneath the handle—that is, starting on either side of it, not in the middle. If the background is of green, remove it in the winged fruit and stems (one need not take out the leaves, as they are to be nearly of the same color); if of *café-au-lait*, remove in the entire design.



MAPLE LEAVES AND FRUIT. DECORATION FOR A SYRUP-JUG. BY S. J. KNIGHT.

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For a novice in china decorating, I should advise having the pitcher fired at this stage of the proceedings. A delicate background, especially on a rounded surface, is so easily rubbed off and soiled, and, once injured, unless you can alter the design and adapt it to cover the blemish and still be graceful, is very unsatisfactory. Rather than have a soiled or poor background, it would be much better not to attempt any at all, as the design given is very effective upon white china.

The seeds should be a very thin wash of yellow brown; the stems and leaves grass green, except where the under sides of the leaves show, there use apple green.

green and a very little red brown. If this design has been worked upon the white china, it adds much to its showiness to put in fine gold lines, as in crackle ware, as a sort of background for the design. S. J. KNIGHT.

*AN ILLUMINATED CHRISTMAS CARD.*

THE border in our design for a Christmas card may be colored as follows in water-colors: Let the centre of the large flower in the lower right-hand corner be in rose madder, the lights to be obtained by mixing white and a little Naples yellow with the rose madder. The

may be colored vermillion in the light and rose madder on the reverse. The leaves may be in emerald green, the stem of the vine in pale blue; the black background to be left. The central design of the Nativity is to be colored naturalistically, using delicate and rather broken tints. The space in the centre is left for date, name or other appropriate inscription. The ground may be gold and the word "Christmas" crimson, or the ground may be left the natural color of the card, which should be of a warm tint. In the latter case, the word—excepting the initial, which may be black or red—may be in gold. The border of the card is designed by



DESIGN FOR AN ILLUMINATED CHRISTMAS CARD. BY C. M. JENCKES.

It will be found that the under sides of most leaves are either a lighter green than the upper side, or they have a reddish, sometimes a brown hue. The little buds at the base of the leaf-stems should also be green. In the smaller, more delicate leaves at the top of the stems, a little mixing yellow should be used with the grass green, and the shading should be very delicate. It is a good rule to have the lower part of your design heavier than the upper. Work in a little carnation No. 1 in the seeds, over the yellow brown, and shade both stems and seeds with deep red brown, leaving very little of the first washes of color showing. Shade the leaves with brown

rest of the flower is to be in the latter tint, the upturned ends of the petals tinged with emerald green, and the shading done with a grayish tone composed of emerald green and rose madder. The dark markings may be given with brown madder. The other flower may be in cobalt blue toned with the light orange tint used in the large one. The leaves may be done in a grayish green made of Hooker's green No. 2 and a little rose madder, the darks to be nearly pure rose madder, and the tips put in with emerald green used solidly. The stems should be of a yellowish green. The lettering may be gilded. The ribbon in the dark border at the bottom

C. F. Jenckes. The representation of the Nativity (which may be omitted without interfering with the rest of the composition) is adapted from an old German engraving.

We hope that our design may help to revive an interest in the beautiful art of illuminating, which at one time seemed destined to make great progress in this country. Should we receive proper encouragement, we would willingly print a series of practical illustrated articles on the subject. We shall be happy to hear from any of our readers who may be interested in the art, and to take into consideration their views on the subject.

# Amateur Photography.

## THE PHOTO-ENGRAVING PROCESSES.

### I.—ZINCOGRAPHY.



ONE of the most interesting and valuable uses of applied photography is found in its application to the production of printing blocks and engraved plates. By the photo-engraving processes light is called in to do the work of the draughtsman. The purpose of the present series of articles is to give concise and practical descriptions of a few of the best of the various methods now in common use. Only those processes will be selected which are known to be capable of yielding good results in careful hands, and only the necessary working details will be given.

Modern photographic engraving may be classified under two heads: (1) Typographic blocks; that is, those etched in relief, and printed from the surface like type. (2) Engraved plates; that is, plates etched in intaglio, and printed from the etched lines like an engraved copperplate.

The possibility of photo-engraving rests on the simple fact that certain substances, such as bitumen or gelatine in connection with a chromatic salt, are rendered insoluble by the action of light. If a metal plate is covered with a bichromated gelatine solution, and, when dry, exposed to light under a negative, the gelatine will become insoluble in those parts upon which the light has acted; that is, under the lines of the negative. By immersing such an exposed plate in warm water all the soluble gelatine will be washed away, leaving the metal bare. Or the plate may be inked up and immersed in cold water, and the ink removed from the still soluble portions by gentle friction with a soft sponge. In this case the lines of the negative will be reproduced in black ink on a ground of gelatine. Such a plate, with proper treatment, can be etched into high relief.

Owing to its simplicity, cheapness and wide range of application, photo-zincography is the most important of photo-engraving methods, and for this reason it will be the first described.

For line work the bitumen method now to be explained will give excellent results.

**THE BITUMEN PROCESS.**—The objection commonly made to the use of bitumen is, that the time of exposure is too prolonged for commercial work where rapidity is a prime essential. While this is true of the crude bitumen dissolved in benzole, which is commonly used, it is possible by purifying the bitumen by means of ether, to secure a purified article which will work nearly as rapidly as bichromated albumen and with much more certainty on very fine work. The bitumen is purified by pouring eight ounces of methylated ether over four ounces of the crude product previously powdered in a mortar. After a thorough shaking the bottle is tightly corked and set away in a dark place for a few hours. The contents of the bottle are again shaken, and the bottle is set away for twelve hours. The ether is then poured off and the bitumen drained dry. Eight ounces of fresh ether are then added, and the bitumen is well stirred with a glass rod. The stirring is repeated at intervals for twelve hours, the ether being then poured away, the bitumen drained closely, and eight ounces of fresh ether added; this operation is repeated six or eight times, and the bitumen is then allowed to dry. Twenty grains of this, purified, dissolved in eight ounces of pure benzole, forms the sensitizing mixture which is poured upon a planished zinc plate, which has been again polished with fine pumice-stone and water, well washed and dried.

For coating, the plate is placed upon a rotating table or whirler, and dusted with a soft brush. A little of the bitumen solution thoroughly filtered is poured upon the surface, and a rapid motion given to the plate. As soon as the plate is hard and dry, it is ready to be exposed under an intense reversed negative. For line work the negatives must be of the kind technically known as "black and white," that is, those in which the parts corresponding to the whites of the print are perfectly opaque, and the lines show no trace of veiling or fog. With such negatives five to ten minutes' exposure in full sunlight, or one hour in diffused light, will be sufficient.

**Development.**—The exposed plate is developed with turpentine in a shallow tray, which is gently rocked until the lines show clearly and sharply owing to the washing away of the unaltered, and, therefore, soluble bitumen. The plate is then washed under the tap until all greasiness has disappeared, and, immersed in a bath of nitric acid one half a dram, water eighteen ounces, and alum, ten grains until the unprotected parts assume a slightly grained appearance which gives greater clearness and distinctness to the lines. The plate is now rinsed under the tap, and gently rubbed with a tuft of cotton wool. If any of the lines seem clogged up or obscured, the plate must be again treated with turpentine until the bitumen is dissolved, the tray being gently rocked as before. The plate is then washed, blotted off and dried. It is then covered with a solution of gum-arabic, three ounces, chromic acid, thirty grains in thirty ounces of water. The back and sides are protected from the action of the etching fluid by a coat of shellac or asphalt varnish, and the plate is inked with a fine-grained leather roller thinly charged with thick transfer ink.

**Etching.**—The etching of a relief block is a long and tedious process. From four to eight etchings will be necessary according to the amount of relief desired. Etching is done in a gutta-percha tray, which must be kept constantly rocking to prevent heating of the plate and to secure uniformity of action. If the beginner is able to see a plate etched by a good workman he will

be saved much of the disappointment and failure which inevitably accompany all first efforts in an unknown subject. In default of this, careful attention to the detailed instructions which follow, will, with a little practical experience, insure success. The inked plate is immersed in a nitric acid solution 1 to 50, and etched from three to five minutes according to the fineness of the details. It is then rinsed with water, dried and inked up. Finely powdered resin is then dusted over it. All the resin is dusted off from the exposed portions, and the plate is heated until the resin and ink melt. The acid bath is strengthened to 1 to 40, and the plate is again etched for five minutes. Between each etching the plate is washed, dried, inked, dusted with resin, and heated as before, and the time of etching is increased one half for each biting in. The strength of the third acid bath is 1 to 30; for the fourth, 1 to 20, and for subsequent etching, 1 to 15. This latter proportion must not be exceeded or the plate will become overheated.

When the necessary depth is reached the ink is removed with a brush dipped in a mixture of two parts of turpentine and one part of benzine, and the plate is polished with alcohol and chalk. On careful examination it will now be seen that the lines show gradations due to the repeated etchings. If these were not removed the prints would present an unsightly appearance. To remove these gradations the surface of the plate is inked up with a very stiff ink until the color reaches to the first gradation; powdered resin is then dusted on, and after the surplus is carefully removed the plate is heated until the color and the resin are melted together; it is then etched in a 1 to 30 acid bath for five minutes, a soft brush being constantly swept over the picture-bearing surfaces. This removes all the gradations, and after a thorough cleaning the plate is ready to be trimmed, routed where necessary, and blocked up type high for the press.

This process is one of the best for pure line work, and gives results which are eminently satisfactory. The prepared plate will keep in good working condition if stored in a dry, dark place.

The albumen, gelatine and transfer processes will be described in a later article.

W. H. BURBANK.

### HINTS FOR AMATEUR PHOTOGRAPHERS.

**HYDROCHINON** as a developing agent seems to be steadily growing in favor. It is a powerful, though slow, reducing agent, does not tend to "pile up" density in the high lights, has little or no tendency to produce fog, stains neither the hands nor the plate, and, according to Abmy, requires only half the exposure necessary with pyrogallop. As showing its reducing power Eder states that if a wet collodion plate be washed, flooded with a solution of ammonia and hydrochinon, and exposed in the camera, the picture will make its appearance on the plate during the exposure. It would seem possible then to expose and develop simultaneously. Some German manufacturers now make a plate the back of which is coated with a solution of hydrochinon and ammonia in gum water. To develop such a plate it is only necessary to place it in the proper quantity of water, which soon dissolves the coating and allows the developing agents to act on the exposed film. Probably, however, this method is more curious than practical. Hydrochinon seems to be especially valuable as a developing agent for instantaneous work, lantern-slides, and for subjects having extreme contrasts of light and shade, which, although beautiful in nature rarely give satisfactory prints, owing to the tendency which other developers have of burying the detail in the high lights beneath an opaque deposit of silver. It is probable that the perfect hydrochinon developer has not yet been formulated. The following is free from useless complications, keeps well and is reliable:

(1) Sulphite of soda (crystals)..... 240 grains.  
Filtered rain water..... 4 ounces.  
Filter the solution and add  
Hydrochinon (Merclis)..... 60 grains.

(2) A saturated solution of carbonate of soda. For development place two drams each of 1 and 2 in a graduate, and add pure water to make up to four ounces; pour the solution over the plate, and allow it to act until the desired detail and density are obtained. As this solution can be used many times, it should be kept for use in a well corked bottle. Other forms of this developer have been made public, but this one, from its simplicity and general good qualities, is well suited to those who wish to make a trial of hydrochinon.

**FLASH-LIGHT PHOTOGRAPHY** has greatly lessened the difficulties attending the practice of house portraiture, and the taking of interiors. Much ingenuity has been displayed in the manufacture of apparatus to hold and ignite the magnesium compound. The cost of most of these pieces of apparatus seems to be greatly in excess of their value or cost of production, and their use may easily be dispensed with, with no falling off in the quality of the results. The handy magnesium cartridges now in the market supply all that is needed. I have recently examined a number of portraits, interiors and animal studies taken by means of these cartridges, and the results were in every way admirable, and a description of the simple means adopted in this case may prove suggestive to others. The subjects were posed a few feet in front of a neutral-tinted background, a twenty-grain magnesium cartridge was placed at an elevation of five or six feet, and about ten feet distant from the sitter, at the right or left, to form an angle of twenty-five or thirty degrees with the subject. In order to diffuse the light, and to prevent undue strength of cast shadows, a screen of white tissue paper was placed in front of the light, the camera was placed in position, and the subject focussed by holding a lighted candle close to the sitter's face, the fuse of the cartridge was then ignited and the exposure made. Even with the rapid plates used in these experiments, it was not found necessary to extinguish all the lights in the room. An exposure of some length in a room lighted by a single gas-jet or an oil lamp will not fog a

rapid plate, unless the rays fall directly upon the lens, and it was found that the expression of the eyes was better when the sitter was not left in total darkness previous to the exposure. In most cases it was found desirable to soften the strong shadows on the shaded side of the face by means of white side-screens. Among the pictures examined were some charming family groups, taken with a rapid rectilinear lens, with the light from forty grains of magnesium placed at a distance of twelve feet, no background or side-screens being used. These pictures afforded pleasing glimpses of home life, and were surprisingly good in general effect. The interiors examined were a surprise to one who knew something of the difficulties attending this class of work as usually practised. In these pictures there was no halation, no unevenness of illumination, no lack of detail in dark corners. Instead there was a softness and evenness of lighting, and an amount of detail, even in the dark shadows, which were a surprise and a delight. The rooms were of moderate size, and forty grains of the powder were used; the lens, a six-inch Morrison wide angle, being stopped down to f-25, to secure good definition. The chief charm about these pictures, apart from their technical excellencies, was due to the presence in them of members of the family, thus giving them a more home-like look. The animal studies were particularly good, and demonstrated the value of the flashlight for this class of work. These few hints will sufficiently indicate the possibilities of nocturnal photography, and it is hoped remove some of the difficulties attending its practice.

**THE POWDER OR DUSTING-IN PROCESS** is not so well-known or so generally practised as its merits deserve. By it permanent pictures can be produced in any shade of color, and it affords a wider scope for artistic skill than any other photographic process. For positives on porcelain, opal, or plain glass, it stands almost without a rival, and a knowledge of it is almost indispensable for work in photo-ceramics, which is destined to become an important industry. Briefly described the process consists in coating a glass or other impervious surface with a mixture of gum-arabic, sugar and a little glycerine, to which a trace of bichromate of potassium has been added. The plate is dried in a dark room at a temperature of 90°. The dried plate is exposed for a few minutes beneath a transparency. The effect of the action of light is to harden the soluble matter composing the film. The parts acted upon will be found hygroscopic in proportion to the time of exposure and intensity of the light. Hence, after the plate is removed from the printing-frame and carried into the dark room, a reversed positive image can be developed by applying a small quantity of very fine powder of any material or color with a soft camel's-hair brush. The powder adheres to the hygroscopic parts in proportion to the amount of moisture they contain. If the image is slow in coming up, the plate may be gently breathed on or allowed to remain a short time to absorb moisture from the air. Artistic skill can work wonders in the development. Vignetting is easily accomplished by strengthening the brush at the proper place. Prominent objects can be strengthened, and objectionable ones weakened. It is not my intention to give all the working details at this time. Reserving these for a future note, I give two formulae for the sensitizing compound:

(1) Saturated solution of bichromate of ammonia, 5 drams; honey, 3 drams; albumen, 3 drams; water, 3 to 4 ounces. This is to be well shaken, filtered through fine linen, and kept in a dark place.

(2) Gum-arabic, 180 grains; white sugar, 240 grains; bichromate of potassium, 100 grains; glycerine, 20 to 60 drops; water, 10 ounces filtered as before. The plates are coated by pouring sufficient of these solutions over them to give a thin film; they are then placed in a perfectly level position, and dried by heat. When ordinary transparencies are used the prints are reversed. To transfer the developed images to paper or other permanent supports, they are coated with plain collodion, and transferred in the usual manner.

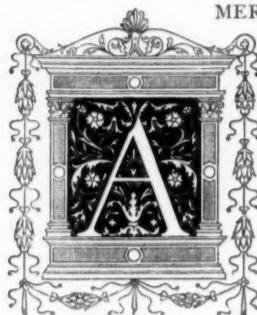
**TRANSFERROTYPE PAPER.**—One of the most important of recent improvements in photography is the introduction of a bromo-gelatine paper for printing purposes which allows the image to be transferred to any substance which does not contain grease or oil. This paper, to which the barbarous title of "transferrotype paper" has been given, is simply paper coated with a film of soluble gelatine, and then given a coating of insoluble sensitive emulsion. The paper is exposed, developed, fixed, and washed exactly like the well-known bromide paper. When thoroughly washed it is brought into intimate contact with the moistened surface of the final support. The back of the paper is covered with blotting-paper, and a slight pressure is applied for half an hour, when the paper may be removed by immersing for a few minutes in water warmed to 110°. After soaking for two or three minutes, one corner of the paper is gently detached from the film with a pin, and the paper carefully drawn from the film. All adhering traces of the substratum are removed with a tuft of cotton dipped in hot water, and after a good rinsing under the tap, the picture is racked away to dry. It is evident that the process readily lends itself to a variety of pleasing and artistic uses. Such materials as porcelain, china, wood, ivory, celluloid, leather, silk, silver, gold, shell, marble, plain and ground glass, may form the final support. Window transparencies, lantern slides, decorated lamp-shades, and many other household ornaments, may be easily and inexpensively produced, while a very good imitation of fired tiles may be made by transferring the prints to glazed tiles, which are then coated with dammar varnish or albumen, and baked in an ordinary oven. Such tiles will withstand a moderate amount of heat, and can be washed with impunity. These transferrotype pictures can be painted over, and may therefore be used as a basis for coloring. Other applications of the process will suggest themselves to the reader, who will find the new paper a tractable servant.

W. H. B.

# THE HOUSE

## THE FRENCH HISTORIC STYLES.

### I.—THE RENAISSANCE TO LOUIS XIV.



AMERICAN architects and interior decorators, influenced, doubtless, by wealthy employers, are turning more and more every year for inspiration to the monumental examples of developed styles in the public and private architecture of Europe. In so doing, they have already set a fashion which is now followed, more or less,

by everybody. Makers of cheap furniture, designers of cheap wall-paper, and carpets, even, have caught the infection, as in their case we may not improperly term it.

Everything is "Louis Seize," or "Louis Quinze," or "Louis Quatorze," and models of the first-named style (last in order of time) are so abundant and so attractive, that amateurs very generally copy them, abandoning the reckless eclecticism or naturalism of recent years. Everybody, in short, who is in any way concerned with interior decoration has become in some degree preoccupied about style; and, feeling dissatisfied with our own elegant but colorless Colonial style, and with the ridiculous travesties which have been made of the Queen Anne style, everybody turns to the

French modes, from which, indeed, those others were derived. Hence it seems desirable that readers of *The Art Amateur* should know something of these latter styles—in what their peculiarities consist, and how far they may be followed with propriety and economy by Americans.

And first we may say a few words about the reasons which have compelled the choice of French rather than Italian models by the English and by our own people. It is not merely because they are French; there are sound, practical reasons for preferring them. The principal one is that, whatever degree of discomfort may be associated with extreme examples of some of them, the French styles are yet the best suited to a northern climate. Their most comfortable interiors are precisely those in which Italian influences have had most sway. French Renaissance architecture and decoration are based, as regards disposition of masses and general outlines, on the Gothic, and hold to many of its practical advantages. Though greatly modified in the later developments of Gallic architecture, something of the Gothic

taste has always been retained, and this, again, has proved more to our liking than the Italian; the latter in its ordinary expressions seeming insipid as well as illogical, and unsuited to a cold climate. Of the several attempts made in England to introduce a style based directly upon the Italian or the Classic, none have succeeded; but French styles have several times been transplanted, and have become naturalized there, and, as already pointed out, our only American style is French at the second remove. We may say, then, that French architecture and decoration are more nearly adapted to our climate and circumstances than a nearer approach to the Classic would be; that we find in them a certain sprightliness which we admire, and that we have practically found it possible to bend them to our needs, and so to make our own of them.

All of these advantages are due to the effects of the Gothic spirit, which, though completely hidden under Classic forms, still manages to assert itself. It would, indeed, be very difficult to trace its influence with cer-

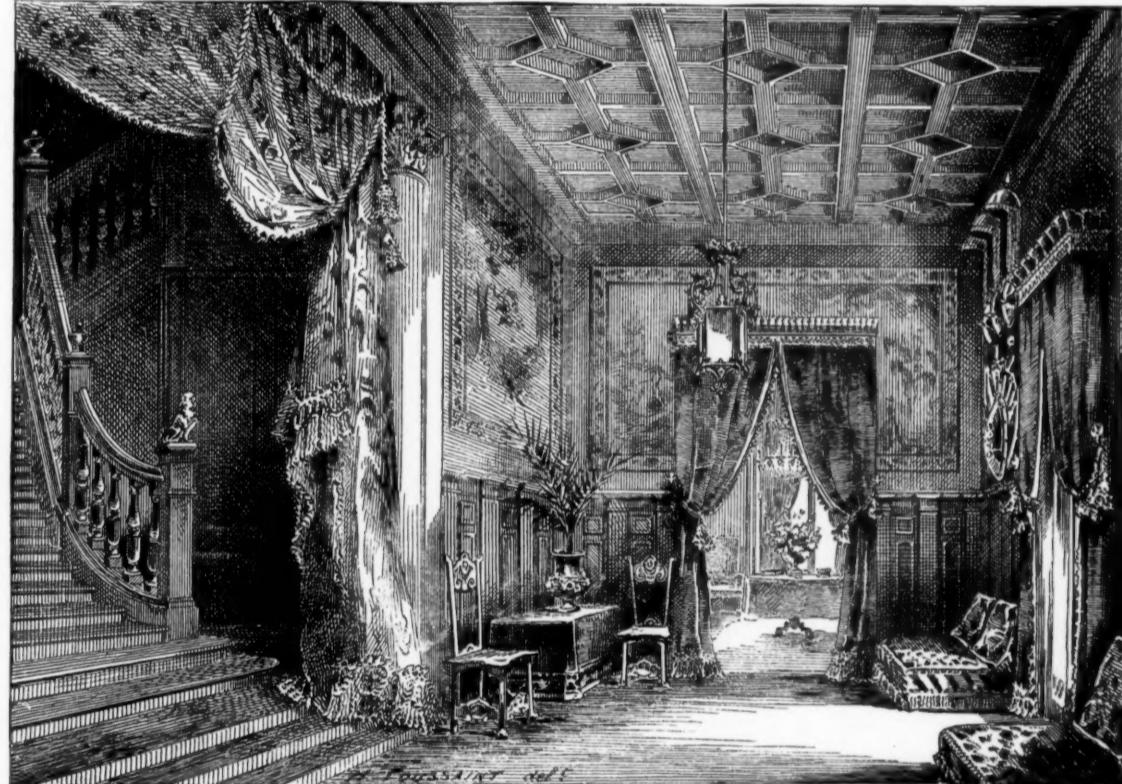
tainity in modern decoration; yet it exists, and it is most important that it should be acknowledged and felt to exist. We will therefore commence with a few examples of older French work, in which the Gothic feeling may more easily be recognized, taking care to choose such as may yet serve as models in their respective kinds.

With this double end in view, we can probably do no better than show the progress of the Classic influence in the case of a single but important item of interior work—the chimney-breast. Our first example is purely structural and purely Gothic. It is the chimney of the ancient kitchen of the Palais de Justice, in Paris, supposed to have been that of St. Louis. It shows an ample hearth, with a sloping superstructure making an angular projection into the room, but its only decorative feature is the flying buttress by means of which the forward thrust of the segments of arches which join to enclose the fireplace is transmitted to one of the heavy stone pillars. It is therefore an excellent example of Gothic, the main interest being in the mechanical ingenuity of the

architect, his feeling for beauty being quite secondary. In the second figure, while it is still entirely Gothic in detail, we see evidences of a desire to do away with asperities, to flatten or round off angles, and to use ornaments having little or nothing to do with structural forms. But this chimney of the Chateau de Blois, with the monogram and the ermines of Anne of Brittany, still projects boldly into the room, and makes no semblance of being merely a construction placed against the wall for ornament as much as for use. On the same page we have a mantel not merely flattened against the wall, the chimney being in the thickness of the same, but showing naively the peculiar aesthetic interest which the sixteenth century took in constructive forms. Such forms in Italian domestic architecture are as uninteresting as may be. As in most modern houses, the rooms are mere boxes, with rectangular walls and flat ceilings, they offer the fullest scope for surface decoration, and, artistically, they have nothing else to boast of. This is entirely different from the vaulted ceilings, the pointed arches and clustered pillars of the Gothic. In that style, the construction was sure to be picturesque, and might be very beautiful without the addition of ornament. New ideas of comfort and convenience, and of magnificence in ornamentation, did not, at least in the north, quite conquer the old love of interesting construction, and in this chimney we have an excellent example of the manner in which people at that time, in France, managed to enjoy two incompatible pleasures at once. It was not always an elliptical or a semicircular arch against which they set their neo-classic pediment. As we may see in

Mr. Wm. K. Vanderbilt's house on Fifth Avenue (in preparing for which the architect evidently inspired himself by studying the period of the wildest mingling of styles in France) not only were Classic medallions, trophies and arabesques used in conjunction with Gothic constructive forms, but these latter were freely used decoratively, there being a plenty of flying buttresses with no counterthrust to balance, and pinnacles placed where there was no pier to carry them.

There was a moment when the mixture had not proceeded so far, and of that time also we have an illustration in another New York house, designed, we believe, by the same architect—Mr. Marquand's. There are no such anomalies of construction as in Mr. Vanderbilt's house, and Classicism must be looked for in the details of the ornaments, in their somewhat effeminate grace, showing the softening influence of Italian luxury. But the change went on, and French architecture and decoration became more and more Italianized. At the close of the seventeenth century (see page 139) the tables were completely turned, all apparent trace of the Gothic was ban-



ANTEROOM IN THE HOUSE OF MR. COLIN, IN PARIS. (SEE PAGE 139.)

## THE ART AMATEUR

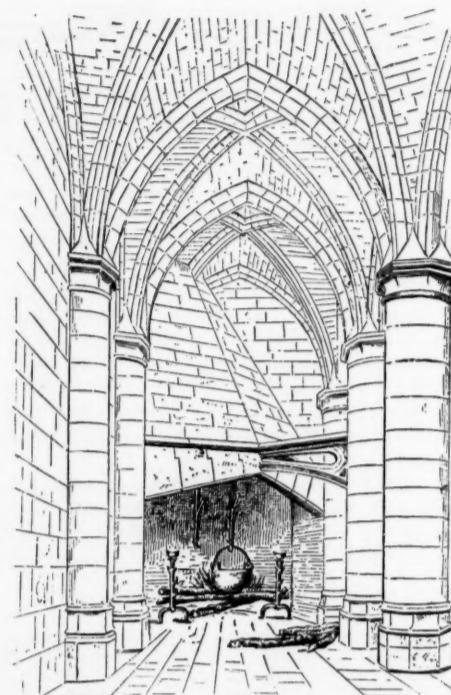
ished, and one can only feel its influence in a certain piquancy which is not observable in purely Italian work.

This piquant gracefulness, and a tendency, by no means continual, to display clever construction, have characterized all subsequent French styles down to the First Empire. It is this, more than anything else, which has made them, and still makes them so attractive to other peoples. It is as obvious in the smallest detail as in the ensemble of an apartment, and nothing can be more vulgar than a room got up without an intelligent attention to detail, in any of the French styles. We will take occasion to show in a subsequent article, that, for us in the United States, the best style to follow is that of the eighteenth century, because it is the simplest, and in it merely mechanical ornament can most easily be avoided.

We have mentioned the Marquand and the W. K. Vanderbilt houses to show that, although the later French styles are much more commonly followed by our architects, the early French Renaissance is also adaptable to our requirements. It is, indeed, especially so, and much more so than the Louis XIV. and Louis XV. styles, as we shall have occasion to show in our next article. It is the eclectic style, par excellence, and is peculiarly suited to our modern taste for bric-à-brac, for movable decoration, for a picturesque mingling of forms and motives belonging to many lands, to many epochs. Though the third chimney-piece shown here belongs to the sixteenth century and to France, and has a character, an expression, which plainly shows its extraction, it nevertheless does not require that its surroundings shall be all of the same time or the same country. One may hang a tapestry of the eighteenth century by it, or a "verdure" of the fifteenth; or, but for the poverty of the material, a wall-paper of the present time. On the other hand, a purely Gothic piece, like the example shown at the foot of this column, will fit into a room of the French Renaissance, in which it may be the only thing of a pronounced Gothic character.

But it requires a high degree of imagination and ingenuity to combine motives so essentially different, to preserve the taste for Gothic construction, and give full play, at the same time, to the luxuriance of Italian decoration. Our people seem bent on having the latter, not at any cost, but at as small cost as possible, and therefore cannot pay for the former. And it must be said that, when economy has to be practised in this style, it is only the cost of the ornament that has to be cut down. A groined ceiling costs much more than a plain one, and an arched doorway than a flat lintel, and there can be no reduction in honest figures for them.

cost) no such lavish ornamentation as we have become accustomed to. It will not bear vulgar ornament, and the cost of the construction is apt to be so much as to leave but little for the better sorts of decoration, unless one is as rich as the owners of the houses mentioned above.



CORNER IN THE KITCHEN OF THE PALAIS DE JUSTICE, PARIS.

Still, although the styles to be described in our next article (the Louis XIV. and the Louis XV.) being essentially vulgar, may be further vulgarized to any extent, we would advise our readers who are about to build to incline toward some early type of the French Renaissance. To the much larger class, who have no thoughts of building, but who wish some model by which to guide themselves in the furnishing and decoration of their rooms, we would recall, once again, the ready adaptability of the style now under consideration. To a person who is not wedded to a speciality, no better advice can be offered than that he should make himself a master of this style, and accept the guidance of the great collectors of the period, the first in their kind. But to the general public, the eighteenth-century style will prove the most attractive. It is capable of being simplified to an extraordinary degree, with corresponding diminution of cost, and it is, all things considered, the most beautiful domestic style ever evolved. We will give full attention to it in the concluding articles of this short series.

ROGER RIORDAN.

THE ANTEROOM.

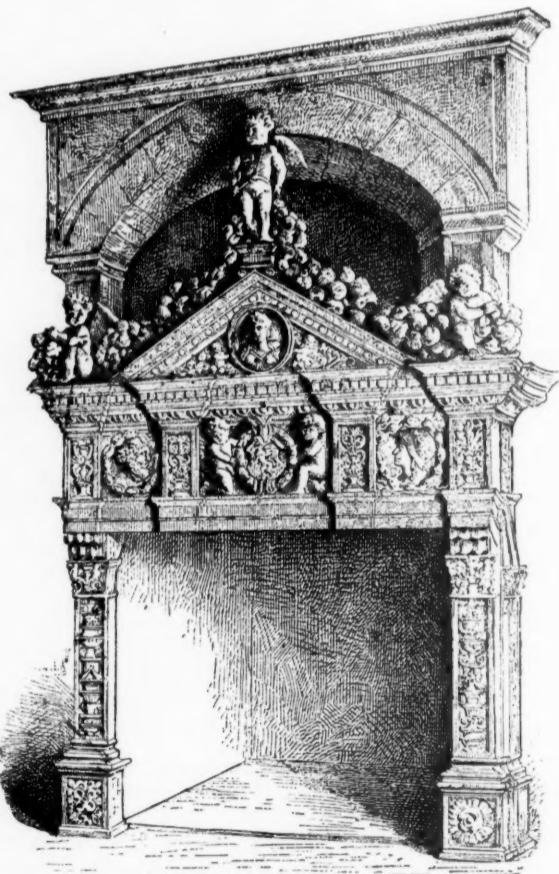
THE anteroom illustrated on page 137 may be said to show the typical arrangement of that portion of a first-class Parisian house. It is more spacious by a good deal than is commonly to be met with either there or here, but on that account it furnishes all the better model, now that we are building so as to allow of spacious entrances. There are, however, several things which we would caution our readers not to adopt. First of these is the too studied arrangement of the draperies, especially those disposed over the opening to the stairs, which look very theatrical. An ample portière surmounted by an oblong screen of spindle work or of wrought iron picked out with gilding, to correspond with the hall lamp, would look much better. The latter plan would correspond

best with the general character of the hall, its Corinthian columns and pilaster divided dado; but the iron work would have to be repeated elsewhere, say in a grill for the entrance door and a balcony to the window. The puckered cresting of the drapery over the inner door

and window is especially objectionable as tending to catch dust. The portières and window curtains should be hung in the fashion now common with us—that is, straight from a rod. But a square pilaster or panelled pier might go instead of the Corinthian pillars, and then the less expensive spindle work would be quite in keeping. The balustrade of the staircase looks clumsy. The newels should be higher, with, instead of the ridiculous little heraldic lion, a handsome lamp or piece of bronze. The door cutting into the tapestry on the end wall may look barbarous in our engraving, but the old-fashioned "verdures" bear such treatment admirably, and pieces may be picked up just adapted to such use. The contrast of the stiff old-fashioned hall chairs and the luxurious divans is frequent. The panelled ceiling is excellent, and might easily be copied by any good carpenter.

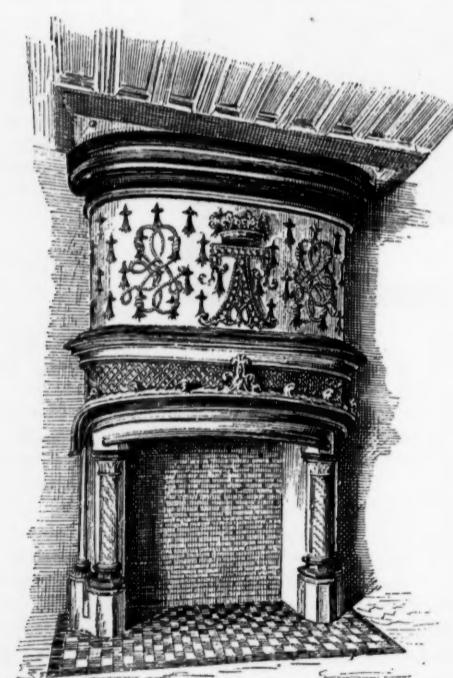
VENEERING.

VENEERING, that is, the practice of coating an inferior wood with a thin slice of some richer and more costly sort, is much less commonly used in our day than it appears to have been a quarter of a century ago. The crusade against "shams" in our interiors, which broke out about that time, has been successful in driving veneered furniture almost out of existence. Instead, we have another, and, in one respect, a greater sham—that of staining and ebonizing. Cherry, ash and other common woods are colored to imitate mahogany or rose-wood, plain pine is made to look, to the careless eye, like European walnut, common oak is stained to pass for the costly bog-oak, and almost any sort of timber may be "ebonized," so as to look, it is true, like anything but ebony. A reaction appears to have set in. It is beginning to be admitted that while veneering may be abused, it may properly be had recourse to for certain purposes. In the matter of strength, when no great direct weight or strain is to be borne, a veneered article may be stronger than one in massive timber. And in the case of a multitude of articles, such as small cabinets, bureaus and the like, in which effects of warping are more to be



FRENCH CHIMNEY-PIECE OF THE SIXTEENTH CENTURY. IN THE HÔTEL DU VIEUX RAISIN, AT TOULOUSE.

dreaded than any accidental rough usage, an intelligently veneered surface is far more likely to give satisfaction than one of plain wood. Where bending of the fibre has to be resorted to, notwithstanding the perfection of our modern appliances for steaming, bending



CHIMNEY-PIECE WITH THE CYPHER OF ANNE OF BRITTANY. CHATEAU DE BLOIS.

But the prices for decorative work are much more elastic, and one can revise one's estimates. It is this more than anything else that has kept the French Renaissance out of fashion. It cannot be done cheaply without looking somewhat Gothic. There can be (because of the

and compressing timber, it is unsafe to treat the harder and more beautiful woods in this fashion, unless in thin slices. Even then, experience shows, their application should be restricted to surfaces of broad and uniform curvature. The closet-doors, the chair-seats of the Louis XVI. style may be covered with fine veneers, and be all the stronger for such decoration. Those of the preceding reign were by far too abrupt and capricious in their curves, and it is doubtful that many veneered articles of furniture have come down to us from that reign unrecovered.

Within certain narrow limits, veneering, when properly done, may be said to check the tendency to warp, to strengthen light panels of inferior wood, to allow of the frame of a large piece of furniture being composed of cheap but strong woods, such as oak or ash, and to offer a beautiful and appropriate decoration for all wooden surfaces not exposed to hard wear, and not too violently curved and contorted. Its practice leads, almost of necessity, to the employment of marquetry, one of the most charming modes of furniture decoration, which is only a complex sort of veneering. We see it at its best in the works of Boule, who used not only precious woods, but tortoise-shell, ivory, copper and other metals, to produce articles as solid and as serviceable as they were beautiful.

In the best work of the sort, the precious veneer is not glued directly on a slab or block of the cheaper wood. The tendency of the latter to lengthen or contract, as well as its tendency to warp, must be completely counteracted. For this, the single veneer might not be sufficient, so that it is customary, in the case of very carefully made furniture, to use several veneers, one upon the other, their fibres running in various directions, so that any tendency on the part of one piece of timber to warp in a certain direction may be checked by the contrary tendency of another piece. This secures a solid and unalterable foundation for the most beautiful and delicate work in veneering superimposed. It is, perhaps, unnecessary to say that all the wood used in such work should be of the best quality, and thoroughly dry; but in addition it is necessary, in applying the outer veneer, to take care that its fibres run in the direction of the greatest curvature of the surface to which it is applied. This is often difficult or undesirable in marquetry work, and when different veneers

from the same block are disposed so that their grain may form symmetrical figures. This last practice, however, is reprehensible on artistic grounds, as it offends the eye by its obvious unnaturalness without, as a rule, any gain in form or play of color. The beginner in marquetry work should avoid such assemblages. Really artistic effects may be had from two woods, or even two specimens of the same wood, chosen, perhaps, from different parts of the same log, but not showing the same veining. Simple designs, such as checkerboard or herring-bone designs, should be adhered to. Conventional trophies of masks, shields and the like, may be attempted on occasion; but the amateur will do well to avoid certain tricks of the trade, such as

staining and tinting, shading with acid, and drawing forms with incised lines. Good work of this sort is wasted on wood, and should be reserved for inlays of ivory and metal. It is also common with manufacturers, to saw out at a time as many as a dozen plaques of metal or wood, and to discard nothing. A design may call for a light figure on a dark ground; but, by their manner of work, they reproduce it not only as the artist intended, but also in dark on light, and in several different combinations of colors and materials. It is, of course, impossible that the greater number of these should have any artistic merit. It was the practice of Boule to cut at the same time two plates, one of shell, the other of copper. But he used the copper only for the design; the shell was reserved for the background.

IT is not generally known that whalebone may be of great service in wood inlays. It should be boiled in water twenty-four hours before using, to soften it. It is then split into long and narrow rods, which are used to outline patterns made with different richly colored woods. Its great elasticity permits a much freer use of outline than would be possible with any kind of wood.

AT the present day the silvering of metals is done almost altogether by the aid of the galvanic battery. It is well, however, to have some idea of the more ancient methods. The oldest and best was that of silvering by fire, analogous to fire gilding. A leaf of silver was placed on the copper or other metal to be silvered, and the two heated together to a temperature of one hundred and fifty degrees centigrade, then subjected to strong pressure or to continued rubbing with a burnisher until adherence was complete. Silvering by mercury consisted in rubbing the piece with an amalgam of silver and mercury, then causing the latter to evaporate by the application of heat, leaving the silver attached to the object.

It is a dangerous process on account of the production of fumes of mercury. Plating by means of the rolling mill, and wire silvering, require expensive machinery, and need not be considered by amateurs. Finally, a thin plate of silver may be fixed on any other metal by means of a proper solder. This last method may be used with good effect in decorating small objects of brass or copper with incrustations or inlays, the base being prepared by a hatching with a graver or chisel, the better to hold the solder.

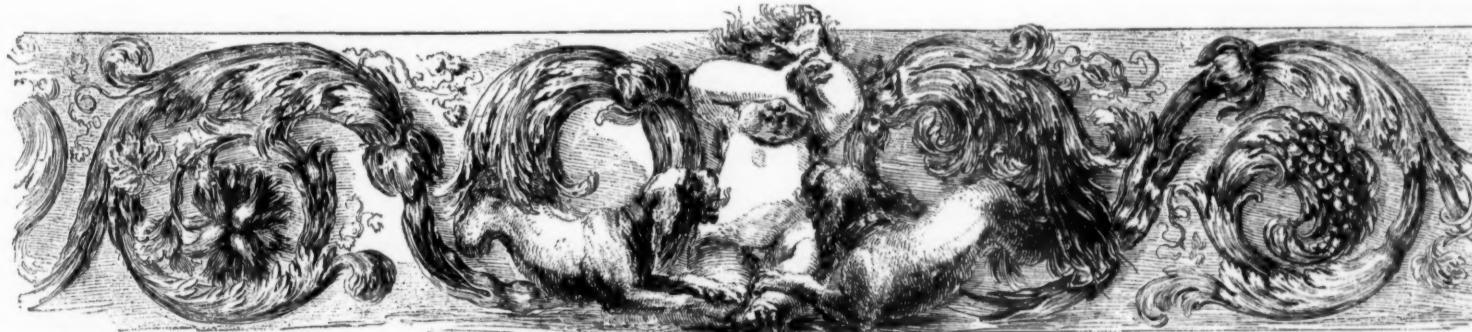
THE Tiffany Glass Co. have recently finished a handsome stained-glass window, which, though it contains but a single figure, somewhat conventionally treated, is yet one of the best things done since the reorganization of the company. The figure, that of a young girl, is of life-size, and is supposed to represent spring. She is draped in very light red and stands against a pink evening sky. The coloring is very harmonious and quite unlike the strong effects of contrast usually aimed at in stained glass. There are two side-lights, filled with scrolls of lilies in delicate tones of pink and yellow. The window is destined for a residence in San Francisco.

A PERUSAL of a large illustrated pamphlet, with colored plates, which we have received from Fr. Beck & Co., gives a fair idea of the advancement made of late in the United States in the matter of wall decorations. We have here no mere catalogue of the regulation wall papers, but, in addition, examples of various patented novelties, some of which trench closely on the domain of the dry-goods dealer. Such are the cretonne papers, copied with wonderful fidelity from certain French cretonnes of which this firm has secured the exclusive control, and which it sells with papers of corresponding designs. A bedroom with walls as well as bed and furniture covered with cretonne is nothing new; but a novelty, and, hygienically considered, a very desirable one, is this cretonne paper, that takes the place of cotton wall hangings which cannot fail to absorb the inevitable



FRENCH CHIMNEY-PIECE. END OF THE SIXTEENTH CENTURY.

A VERY ancient trick of French and German metal workers should be known to collectors of old silver, and may be useful to modern workers in that metal. It consisted in simply subjecting the metal to the smoke of a wood fire for a considerable period, which produced a fine yellow patina, easily mistaken for gilding, especially in imitations, pieces only partially gilt, or parcel-gilt, as the term is. Age, of course, adds to the chances that this sort of fraud may pass without discovery, unless one is on his guard; but there is no reason why the process should not be honestly used at the present day. Fumes of sulphur are used without scruple by manufacturers for the much less proper, because non-artistic purpose of imitating the appearance of old silver.



## THE ART AMATEUR.

atmospheric impurities of the sleeping apartment. An excellent novelty, too, is "Beck's duplex mica patent relief paper," a light substitute for the more expensive lincrusta, which it resembles in durability; it is lined, so as to be proof against damp. The Art Amateur has often recommended the use of plain, tinted cartridge papers as wall coverings, on account of their simple, artistic character. These are now to be had, with mica finish, handsomely embossed, and give a quiet though rich effect at small expense. We may mention, in conclusion, "Beck's patent felt paper," intended to give the effect of "fresco" painting—or the wall painting which passes by that name in this country—with a frieze below the cornice, the wall space being so panelled off that no joins in the paper are perceptible.

## METHODS OF FINISHING WOODS.

(Notes from a Lecture by Mr. Benn Pitman.)

FINE woods, like rare stones, need smoothing and polishing to show their beauty. While gems are only beautified by polishing, woods are benefited. Seasoned wood, when properly filled and polished, is nearly impervious to moisture and atmospheric changes, shrinkage and expansion. Polished surfaces exclude dirt and discoloration, and the beautiful markings of choice wood are thus retained for an indefinite period. Old Cremona violins, supposed to be varnished with amber—the hardest of all gums—grow increasingly beautiful with age, and the resonant tones of these choice instruments are supposed to be partly due to the varnish with which they are coated.

Woods of so open and fibrous a texture as black walnut, oak and mahogany need to be "filled" in order to show a perfectly smooth and polished surface.

Articles of furniture may be filled and finished with oil without polish.

Many persons prefer carved furniture to prevent the subdued effect obtained by oiling. Black walnut and oak may be thus successfully treated. At least three coats of raw linseed oil should be given, laid on with a brush at intervals of a month, allowing each time as much oil as the wood will absorb. If a gummy appearance is presented on any portion of the wood, it should be removed by rubbing with a brush, cloth, or piece of felt, moistening with coal oil.

To obtain a perfectly smooth, hard and *polished* surface, for the tops of tables, edges of shelves, and other flat surfaces, the wood must be filled. This can be done, and perhaps most successfully by amateurs, by giving the surface three or four coats of shellac varnish on successive days, using a brush to lay it on, and rubbing the surface smooth with fine (No. 0) sand-paper before giving the additional coat.

If a day is not allowed between the coats for the shellac to harden, the final result will not be satisfactory. If the pores of the wood are not filled, it shows that an additional application is needed.

In brushing the shellac on the wood, let the stroke be across, as well as in the direction of the grain.

When the surface presents a perfectly smooth face, a final polish is obtained by laying on the last coat with a "dabber." The dabber consists of a ball of cotton batting about the size of an unshelled walnut; this, when covered with a piece of linen or cotton cloth, is used as follows: Partly saturate the cotton by placing it on the mouth of the bottle, and throwing the solution toward it two or three times. Then replace the covering, and holding the dabber by the gathered edges of the cloth, not too tightly, rub it over the surface to be polished. Rub with a circular motion. Keep the dabber moving and do not attempt to cover a surface of more than five or six inches square at once. In a second or two after the shellac has been thus spread and exposed to the air, it would become sticky and rough; this is prevented by touching the surface that is being polished, here and there, with a little sperm oil, which the operator must have ready on a finger-end of his left hand, remembering to have a little oil ready for use in a saucer, with which to replenish the finger-tip when needed. The oil is only of service to facilitate the spreading of the shellac smooth-

ly. If the dabber is charged with sufficient, but not too much shellac, and if sufficient oil has been used, and not too much, a glossy, even and beautiful polish will be obtained. The whole surface to be polished should be done in small portions at a time.

If a small panel or other piece of work has to be polished that will not be steadied by its own weight, it must be clamped in position, so that both hands may be free to engage in the work of rubbing and supplying the oil. Experiment alone will determine to what extent the cotton should be saturated, and how much oil should be used for a given surface. If the dabber is too highly charged, the shellac will fail to harden and smoothly spread. If too much oil is used, a cloudy and smeary surface will result. Should the first trial result in failure, wait a few hours, rub with sand-paper and try again.

A quicker and cheaper method of obtaining a hard satin finish, and one to be recommended when large surfaces, as doors, are to be prepared, is by the use of a special preparation called "filler." This starchy compound must be thinned to the consistency of thick cream with benzine. It is light in color, and when used upon oak needs no stain. When employed on black walnut, burnt umber mixed with Indian red must be added to bring the filling to the desired color. It should be rubbed into the wood with a cloth, so that the pores are effectually closed. It speedily hardens, and in about ten minutes the surface may be cleaned without rubbing any from the pores. The following day a coat of shellac with a brush, and the succeeding day, after sand-papering, a final polishing coat with the dabber, will give a very satisfactory result.

These technical operations will be more likely to result in success if they are first seen performed by an experienced person. Smooth surfaces, and not carved work, should be highly polished.

Of the three methods described, the easiest, of course, is the simple application of raw linseed oil. Sweet gum becomes a very beautiful golden brown, and black walnut nearly as dark as ebony, when so finished. An old chest seen in Cincinnati, finished with raw linseed oil, had acquired from rubbing a metallic lustre resembling old bronze. Oak becomes very beautiful and rich in tone when treated in this manner. The beauty of this finish is much enhanced by rubbing the article vigorously with a *stiff* bristle clothes-brush or flannel cloth as often as convenient.

All woods become very much darker when filled with raw linseed oil.

Very often it is desirable to finish the wood as nearly as possible in the natural color. This may be done by the *shellac* finish, which does not materially change the color of the wood if *white* shellac is used.

Gum shellac comes in dark, medium, and bleached or white. It is prepared by allowing an ounce of the gum to dissolve in a pint of pure alcohol. This should be placed in a tightly-corked bottle, as the alcohol evaporates rapidly. To darken the wood, and give a high finish also, apply several coats of oil before applying the shellac.

The best artists do not polish carved furniture, especially if the decoration is in relief, but finish simply with raw linseed oil. There are many persons, however, who prefer a high finish even to relief carving. When this is undertaken only the design should be polished; the background needs nothing but a coat of shellac. A thin coat of shellac really renders the background less difficult to dust than when nothing has been applied but oil.

## WOOD-CARVING FOR BEGINNERS.

(From Carrie Henderson's Wood-Carving for Self-Instruction.)

EXCEPT when using the mallet, hold the tool with both hands. In the right, the handle, the first and second fingers of the left resting on and guiding the tool an inch or so from the end. With both hands above the sharp edge, all danger of accident is prevented. When some force is required, the mallet should be used. The handle of the tool should then be held firmly in the

left hand, between the fingers and thumb, far enough from the end to escape the stroke of the mallet.

In order to become accustomed to the handling of the tools, the beginner may first try them on a trial board. The board should be a nicely planed piece of gum, black walnut, sycamore, or cherry. As the beauty of all surface carving depends upon a skilful use of the parting tool, the practice of its use is advised until it is thoroughly understood.

First, draw a few lines parallel with the grain of the wood. Follow exactly one of these lines with the parting tool, holding the tool in the same position, and exerting an equal amount of strength throughout. When you have succeeded in cutting a line clean, straight and uniform in width, draw several across the grain in different directions. The tool will meet with more resistance when cutting across the grain, but a few trials will give confidence and successful results. Curves should also be practised in this manner. First large ones, afterward the arcs of very small circles may be attempted. Never "wriggle" the tool in the wood.

Do not attempt to remove too much wood at a time. Cut clean; whenever possible, with the grain. Never break or pry off any pieces of wood. Work slowly and carefully at first. Leave no rags, jags, or fragments. Clear out completely every corner. Get your work as smooth as possible with whatever tool seems best to use. Let every stroke of chisel, gouge, or parting tool be made and regulated with purpose and design.

The object of undercutting is to clean around the design, and prevent undue prominence of the thickness of the wood. The tendency, by those who have more skill than judgment, is to carry undercutting to such an extent that the work becomes extremely frail. No amount of undercutting will give delicacy to the work, if the parts are not daintily formed. The delicacy is produced by the cutting that is done in forming the stem, leaf, bud and flower. It is lowering in the proper places, leaving elevations in others, so that variety is given to the wood, seemingly immobile, stiff and unyielding, which leaves no suggestion of wooden flowers, leaf or stem.

The use of sand-paper is not recommended as the best method of smoothing work. Sharp tools, careful cutting, with the skill acquired from practice, will soon render other aids unnecessary.

The wood to be carved must be smooth, close-grained, firm, but not hard; well-seasoned, not kiln-dried. Much practice renders the carver indifferent to the hardness of the wood. But the amateur is easily discouraged by wood that requires great strength to cut, when a skilful use of the mallet has not been acquired.

An ideal wood upon which to carve is sweet gum, containing no streaks of white. Gum-wood is beautiful in grain, light brown in color. The path of the tool through it is smooth and glossy. This wood must be properly secured against warping when used in cabinet work.

Sycamore is of a delicate cream tint flecked with brown. It has the same advantages as gum-wood, but must also be secured against warping. Black walnut is dark brown in color, taking a beautiful finish. Oak is very hard, and should only be used after the beginner has had some practice upon other woods. White maple is very even in grain, almost as white as holly, and as hard as oak. Ebony is very hard, and brownish black. Holly is very hard and white. Both ebony and holly take a very high polish. Poplar and pine, although soft, are stringy, and do not give the best results. Both take stain very readily, and may be used for small articles. But for large pieces of furniture, woods less easily scratched and bruised should be used. Among other woods used may be mentioned lime, white walnut, ash, apple, pear, cedar and mahogany.

Sharp tools will solve the mystery of *clean* cutting. Take great care that the edges of the tools do not knock against one another. A good carver keeps the tools *parallel* when not in use.

After having used the oil stone clean it carefully with a cloth. If this is not done, the clearest stone will soon become blackened and gummy.



## EMBROIDERY IN AMERICA.

IX.—MRS. WHEELER MAKES SOME SUGGESTIONS FOR NEEDLEWORK DECORATION APPLICABLE TO THE STREET COSTUMES OF LADIES.

"HAVE you observed, Mrs. Wheeler, what opportunities for decoration the braided, tailor-made dresses have opened?"

"Yes, and it has occurred to me that a great deal of domestic embroidery might be directed in that way, which would be a great deal handsomer than anything that can be bought in the shops."

"Of what nature would this embroidery be?"

"For example, of mingled appliquéd and braid. A suitable design should be chosen, and of course for personal wear only the most conservative forms would be suitable. But conventionality in design does not imply the absence of graceful curves and forms."

"Would not the appliquéd suggest some limitations in the design?"

"Yes. The design must have certain recurrent forms, but all sorts of lines may surround them, and the forms and lines as regards space should be equally divided."

"Of what should the appliquéd consist?"

"Of short-piled velvet. It is necessary to have the pile short, so as not to make too much difference in the surface."

"What would be the proper method of going to work, after a suitable design is chosen?"

"After the material is stamped, cut a stiff paper pattern of the form to be appliquéd and trace it on the back of the velvet with a pencil. Let me say before I forget it, that the velvet should all run the same way. It is just as important that these forms should not be up, down and bias, as that the breadths of a dress should all run the same way. When cut out the velvet forms should be carefully pasted in their proper place."

"With mucilage?"

"With a thin flour paste in which a few drops of carbolic acid have been added to keep it sweet and discourage the mice."

"What will be done with the rest of the design?"

"The applied forms should be finished, and the surrounding lines traced with cord or braid of the same color. In fact, the velvet should be of the color of the dress, and the braid match the velvet, except when metallic braids, silver, gold, or bronze are used. A green dress, for example, with appliqués of green velvet, would be appropriately finished with greenish bronze braid."

"Would any embroidery stitches be added to these?"

"If one prefers, the velvet forms may be made more effective by lines in embroidery or solidly-wrought spots;

the particular sub-ornament, as we may call it, would depend on the nature of the design. Some forms might be cut out so that the cloth of the ground should show through, and still further diversify the design."

"What part of the dress should be so treated?"

"Elaborate petticoats for cloth suits could be made in this way, and jackets to correspond. It would be very pretty and suitable work for home."

"What else could be used in appliquéd beside velvet?"

"Silk frays so easily that it would not be worth the pains. Plush has too much pile, and in any case has been vulgarized. Cloth on cloth would be admirable. In that case the most suitable design would be the Celtic interwoven forms. These, making broad borders, should be cut out of lighter cloth placed on a ground slightly darker hue, or with these conditions reversed.

be used in many different ways; but such work can only be done by the skilful needlewoman."

"Thick India satins are suitable materials for embroidery. I remember now an opera-cloak, a pale fawn, the color that used to be known so poetically as 'ashes of roses.' This was embroidered all over with sprigs of forget-me-nots. It must have been at least sixty years old, and was then doing duty dressing a model in a painter's studio. I'm sure I don't know why we shouldn't do work of that sort now on opera-cloaks, or any garment not liable to be cut up. The Irish cloaks now fashionable offer an opportunity. When used as borders or in wreaths, of course embroidery will always be serviceable as trimmings."

"Have you ever seen black cashmere dresses on the street embroidered with wheat-ears and poppies, or daisies and corn-flowers?"

"I regret to say I have."

"Can you formulate the reasons of your regret, and so convincingly that the black dresses with realistic embroidery shall be retired?"

"Ah, that is more than I dare hope! What can I do more than reiterate that it is bad style to attempt copying natural forms on street dresses. The highway demands conventionality. Indoors we have more latitude. For evening or dinner dress such embroidery is permissible."

"What would be more lovely and fitting for a young girl than a dress of bolting cloth to be worn over a slip of colored silk? The texture of bolting cloth is exquisitely refined, and worthy the finest art of the embroiderer."

"What would be a suitable design?"

"It might be sprinkled all over with tiny sprigs of silk embroidery, or, even more beautifully, with bunches of flowers caught up by ribbons. The ribbons and bows, with flying ends, should be outlined, and the flowers—bunches of roses or marguerites—should be embroidered in silk floss. Sprigs, flowers, or borders can

be treated in almost any way without going amiss."

"A young girl could in this way celebrate her favorite flower?"

"Yes, and it would be worth while to do it in the most elaborate way. Such a gown comes up every fifteen or twenty years. The older it grew the more of a wonder of needlework it would be."

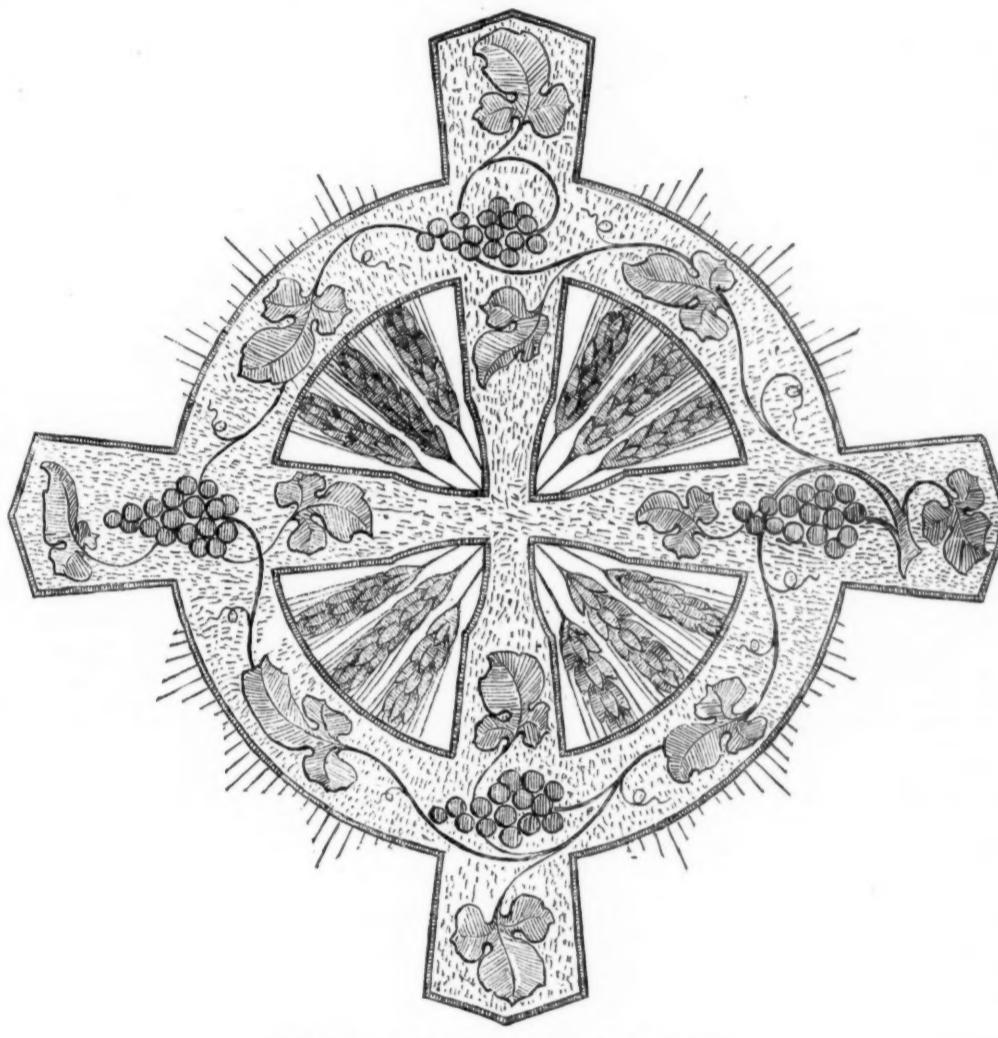
"Like the sprigged India mulls of our grandmothers?"

"Yes, it would never wear out. Bolting cloth has famous powers of endurance, and it can be sent to the cleaner's and reappear as fresh as ever."

"Bolting cloth would not admit of drapery?"

"No. The Empire styles now in vogue furnish the best possible model for such an embroidered slip. It could be varied, moreover, by wearing it over silk underslips of different hues."

M. G. H.



The border is worked with satin-stitch, after having been run lengthwise twice, the body of the cross being filled in rather solidly with seed-stitch. The kernels of wheat are filled so that the roundest part of each is toward the outer end; the beard is in fine stem-stitch worked over one thread. The grape leaves should be flat, having little or no filling, while the grapes should stand out roundly. All single lines are to be worked in stem-stitch over one thread, fine or coarse cotton being used, according to the delicacy or boldness of the line.

The edges should be finished with the soft silk cord called Russian cord, which is very pliable."

"You mention particularly Celtic design."

"Yes, or Moorish or old Italian. What we know as Renaissance designs are not so suitable. The greater number of the braided dresses we see are taken from old English forms, but they have all—Celtic, Moorish, old Italian and English—influenced one another."

"Can pure embroidery be used in similar decoration?"

"Yes, on cloth; but it would hardly pay. I have seen French dresses embroidered on satin. I recall one now, a soft black satin, with wreaths of deep red and yellow roses exquisitely embroidered."

"Such work would be an heirloom?"

"Yes, and it was embroidered in borders that could



## New Publications.

### HOLIDAY BOOKS FOR YOUNG AND OLD.



NEW edition of the MIDSUMMER NIGHT'S DREAM, with numerous reproductions of drawings in pen and ink and wash, and many large plates in colors after originals by a German artist, is the most important of Dutton's holiday publications. Technically considered, at least, the perfection of chromo-lithography would seem to be reached here. There is a suggestion indeed that the execution is somewhat too perfect, and that the academic Piloty influence which seems paramount has robbed the designs of the spontaneity which some less accurate draughtsman might have imparted to them. But a little staginess, after all, is not amiss in "A Midsummer Night's Dream." The refined coloring is in keeping with the subject, much use being made of pearly grays and creamy whites, brighter hues of pink and green and violet being introduced sparingly but tastefully. The artist has dwelt, by preference, on the fairy spectacle, and leads his crowds of elves through thickets of hawthorn and banks of fox-glove and wild roses; but in his smaller drawings he shows much appreciation of the comic element of the play, and his pictures of Master Bottom and his assistants are full of humor. A portrait of Queen Titania, which that royal lady would, probably, be slow to disown, is inserted in the heavy bevelled cover in cream and gold. The printing of the text leaves nothing to be desired.

THE COURTHOUSE OF MILES STANDISH, with illustrations by J. D. Smillie, F. T. Merrill, J. E. Baker, F. H. Shapleigh, Justin Winsor, George H. Boughton and others, and tail-pieces and ornamental vignettes by S. L. Smith and Charles Copeland, is the holiday book of Houghton, Mifflin & Co. for the present season. Of the larger illustrations, some, of full size of the page and separately printed, are reproduced—from pictures in oil apparently—by autotype process, which contrasts somewhat harshly with the delicate work from the burin of Kingsley, Davis and others. We would suggest to the proprietors of the process that improvement is necessary in the matters of avoiding muddiness of tone and of keeping distinctions of values which we cannot but believe were to be found in the original drawings. The best of these reproductions are from Mr. Merrill's drawings of Priscilla and of John Alden holding the skein. Of the other illustrations, the graceful little vignettes that fill the blanks are not among the least attractive. Among the subjects of these are the old "Standish House at Buxbury," "The Brook," the broken bow and Indian head-dress on page 58, and the half-title. Mr. Shapleigh's sea-shore study on page 30 has been wonderfully well rendered by the engraver. Mr. Boughton's drawing of Priscilla at the door in the snow is also worthy of especial praise, and generally speaking, with the exception of the autotypes, the book is up to the high standard which this firm has set for itself. It would be possible to omit half of the autotype illustrations of this sumptuous work and still leave it generously illustrated.

FAMILIAR SELECTIONS FROM THE RHYMES OF MOTHER GOOSE is the title of one of the prettiest and most entertaining of holiday books for children that we remember having seen. It has new pictures by Chester Loomis, and is published by E. P. Dutton & Co. The pictures are so clever that we wish we could afford space to describe them all, but we must content ourselves with signifying our appreciation of Mother Goose's make-up for the lecture platform, our admiration of Mistress Mary and her garden, our delight with the King in his counting-house, in slippers and braces, and our sympathy with the pretty maid who

"One misty, moisty morning,  
When cloudy was the weather,  
—Met an old man clothed in leather."

Mr. Loomis's pictures are all in flat tints, and are suggestive rather of Boute de Monvel than of Kate Greenaway, but imitate neither. Both as to color and drawing they may be spoken of as veritable works of art in their way. A selection might easily be made from them which, enlarged, would give an excellent frieze for a nursery, or might be copied, of the same size, on a set of tiles for a bedroom or living room mantel.

WHEN ALL IS YOUNG, another of E. P. Dutton & Co.'s publications for the nursery, is a book of rhymes by Robert Ellice Mack about children and their pets, and is illustrated with many colored plates after drawings by Harriet M. Bennett. The full-page illustrations in many colors are very bright and effective. The frontispiece, "Pussy's Babies," would make a capital copy for a young water-colorist to imitate, and "A Good Place to Hide," showing a little girl in a cucumber frame, and "The Three Fishers," boy, girl and dog, are almost equally good; "Billy and Jacky," two rabbits in a little girl's arms, quite so. There are many smaller illustrations in the text, printed in two tints—brown and blue—from which much may be learned about the management of these two colors.

OLD FATHER SANTA CLAUS is by the same author and published by the same firm, but the pictures, similar in manner to those noticed above, are by Lizzie Mack, and, if anything, prettier. "The Good Ship Clothes-Basket" is immense, and so are the rhymes that celebrate her voyage. Nothing could well be sunnier than "An Invitation," unless it be William Allingham's poem, which it illustrates.

THERE WAS ONCE, Mrs. Oscar Wilde's collection of fairy stories, is published by the same firm. The pictures here are by John Lawson, and they illustrate new versions of "Little Red Riding Hood," "Puss in Boots," "Little Bo-Peep,"

"Cinderella," "Old Mother Hubbard," "Jack the Giant-Killer," "The Three Bears," and "The Babes in the Wood."

SNAP-DRAGONS, a Tale of Christmas Eve, and Old Father Christmas, by Juliana Horatia Ewing, with illustrations by Gordon Browne, is published by the Society for Promoting Christian Knowledge of London, and bears the New York imprint of E. & J. B. Young & Co. The members of the Skratdj family, to which the much lamented author introduces us, are always quarrelling to such an extent that their dog is infected by the snapping mania and "yaps" at every vehicle and every passer-by. All of this causes an old gentleman to tell the children that the family is going, not to the dogs, but to the snap-dragns—in other words, to Sheol. On Christmas eve, after indulgence in all the childish luxuries of the season, including snap-dragns, one of the Skratdj children has a dreadful nightmare, resulting in an almost incredible moral improvement. Like all of Mrs. Ewing's stories for children, this and the succeeding one are charmingly told, and each has an excellent moral, which is rather intimated than told directly.

LITTLE PEOPLE is the happily chosen title of a book about insects, intended to interest and instruct children. It is written by Stella Louise Hook, illustrated by the Messrs. Beard, and published by Charles Scribner's Sons. Most of the tribes of the fairyland around us—butterflies, moths and hawk-moths, katydids, crickets and grasshoppers, beetles and fireflies, ants, bees and spiders—are described in its pages, their homes and their habits made known, and the wonderful transformations through which they pass. The drawings, while very accurate, show a proper appreciation of the fact that, to a child, insects are, above all, humorous creatures. The text is conceived in the same spirit, and the book will prove a treat to children and to many grown people as well.

PRINCE VANCE, the story of a prince with his court in a box, is told by Eleanor Putnam and Arlo Bates, illustrated by Frank Myrick and published by Roberts Brothers. The prince is a regular fairy-tale prince, with a fairy godmother, a blue wizard and other dependants. The blue wizard concocts for him a magic potion whose effect was to make anybody who might drink of it very small indeed. The prince tries it on all his people in turn and shuts them up in his box, after which he has no end of fun with them. The illustrations are almost as clever as the story, and the book is beautifully printed.

THE BOOK OF CHRISTMAS, by Thomas K. Hervey, with illustrations by R. Seymour, is issued by the same publishers. It deals with the superstitions, jollities, customs, ceremonies and traditions of "the season," and the author is excellently seconded by the illustrator in showing us what maskers and mummers were like, how the boar's head was brought in, and how "boxing-day" was observed in London not so long ago. It is a seasonable book, beautifully gotten up.

A MERRY ROUND OF RHYMES, by A. J. Daryl, with pictures by Constance Hazelwood, is published by Frederick Warne & Co. Text and pictures are chromolithographed, and both are bright and amusing. It has an illuminated paper cover.

YOUNG AMERICA'S NURSERY RHYMES, published by the same firm, opens with a very pretty picture of Cock Robin and Jenny Wren, neither of which birds happens to be American. Nor, indeed, is there anything American about any of the other pretty pictures, while the rhymes are such well-known old favorites as "Jack and Jill" and "goosey, goosey, gander."

LITTLE MISS WEEZY'S BROTHER, by Penn Shirley, tells us about the troubles of Master Kirke Rowe with the organist, and also with a mouse in the Queen Anne Cottage. They may all be said, indeed, to have grown out of that mouse (which wasn't a mouse at all), and to make what we may term a Mouse's Tale. Miss Weezy, whose own particular story has been written by Mr. Shirley, is now grown to be Miss Louise, but is no less entertaining than of old, and her baby brother, the hero of this story, is a decided acquisition for the Rowe family and the world in general. The book is illustrated with some clever cuts.

YOUNG FOLKS' RHYMES AND STORIES, by Theophile Schuyler, is published, as well as the preceding volume, by Lee & Shepard. It is a picture alphabet of a novel sort, with a story and a poem to each letter, well calculated to make smooth the first steps in book learning.

ROMANCE OF ANIMAL LIFE, by the Rev. J. G. Wood, issued by Thomas Whittaker in his "Home Library," is just the book for either boy or girl who is interested in animals. It is the work of a naturalist, who does not content himself with the dry bones of science, but tries to get at the life history of the animals he describes, and finds it full of romance. The volume is prettily illustrated with wood-cuts and is well printed on good paper and bound in cloth. Some of the animals treated of are swallows, ducks and locusts, and their migrations; the lion and the tiger; the apes; the elephant and the lemming; and anomalous animals like the giraffe, the kangaroo, the narwhal and the hippopotamus.

THE DRAGON OF THE NORTH, by E. J. Oswald (New York: E. & J. B. Young & Co.), is a book over which a bright boy may spend many happy winter evenings. A cleverly constructed romance, it deals with one of the most interesting episodes of modern history, that of the settlement of the Normans in Southern Italy. The story, in the manner of an old-time chronicle, is supposed to be written by Brother Laurentio of the Benedictine house of Caserta in Magna Grecia. It is full of hard fighting, clever ruses and wonderful adventures, the most exciting of which is the combat of the hero, Thorstein, with a dragon. This is not, however, the dragon which gives its title to the story. That is taken from the name of Thorstein's ship. The book is illustrated with quaint and spirited pen drawings.

IN THE DASHING DAYS OF OLD, a book of adventures, by Gordon Stables, with illustrations by M. Irwin, published by Thomas Whittaker, has for its hero a Scotch youth, who goes in search of surprising adventures, and has more than common luck in meeting with them. As a boy, he imitates Robinson Crusoe as closely as circumstances will permit, finds his man Friday in the person of a mysterious Hindoo named Poodah, and joins the naval service, where he sees a little fun and a little fighting. His further adventures bring him to the far West, among moose and Indians, and, indeed, there were few strange things to be seen on earth at the beginning of this century which Master Willie Grant did not manage to see. The illustrations are very good.

A START IN LIFE, by J. T. Trowbridge (Lee & Shepard) relates the hard times and great fun that Walden Westlake had in getting settled in the Genesee Country, when it was little more than a wilderness. Syracuse was then "Cossit's Corners" and Buffalo was a village of two thousand inhabitants, and the Erie Canal was only beginning to be talked of. Walden's adventures while lodging in the wilderness, chopping for a wager, bee-hunting, coon-hunting and bear-hunting are sufficiently interesting to keep a boy awake of nights. The illustrations by W. A. Rogers are very good, and give one a vivid idea of the rough life of the past.

THE LION OF ST. MARK, by G. A. Henty, introduces us to Venice and the Venetians in the time of the war of the Republic against the league of Hungary, Padua and Genoa. It is illustrated by Gordon Browne and published by Scribner & Welford.

### RECENT FICTION.

AMOS KILBRIGHT; HIS ADSCITITIOUS EXPERIENCES, by Frank R. Stockton, offers to the public a specimen of that sort of humor which has become recognized all over the world as being truly American. We may add it is a rare specimen, a pearl of great price, for which we would willingly give quite a number of the productions of other American humorists. Mr. Kilbright is a gentleman of the last century, who is restored to life, or, as he and they term it, over-materialized by some Spiritualists. The matter-of-fact way in which he takes his wonderful experiences, and the ease with which his grandson, an old gentleman in appearance old enough to be his grandfather, accepts them, constitute the essence of the joke; but the manner in which it is worked out can be appreciated only by the reader who will put himself, for the time being, in the frame of mind of one of the conscientiously credulous people delineated in it. Several shorter stories are bound up with "Amos Kilbright," of which the best are the two negro yarns, "A Story of Seven Devils" and "Grandison's Quandary." (Charles Scribner's Sons.)

THE GUARDIANS, by the authors of "A Year in Eden" and "A Question of Identity," is a novel with a purpose and the purpose is—to amuse. Not to excite, or instruct or cause broad grins, but to amuse in a quiet, restful way, which must be grateful to the weary novel reader. We will not attempt an analysis of the plot, but will give our readers just a glimpse of Miss Shippin—who, we may as well say, is not the heroine—and leave it to him if he does not want to know more of her. One of the "guardians" of the two young ladies who are the heroines call on Miss Shippin, with whom they live, and is startled to find that his wards have gone sailing in a leaky boat with the other guardian. Nothing troubles Miss Shippin, however, but the flies. "I've been fightin' 'em high and low," she says, "the best way I could, and to-day when they all went off so early, says I, 'I'll try pitch darkness and see how that'll work!' Oh, I hate 'em like sin!" Miss Hannah seats herself on one of the blue and gold damask parlor chairs, and the judge asks her, after other questions, if Mr. Wallis, the other guardian, was not the object of an early attachment of the mother of the girls. "Early an' I guess, an' all along," answers Miss Shippin, and she hints that, in her opinion, it was all right, for "love is the fulfillin' the law." (Houghton, Mifflin & Co.)

A MERE CHILD, by L. R. Walford (Henry Holt & Co.), is the story of a certain Miss Jerry—short for Geraldine—who makes her bow to the reader attired in an ancient yellow oil-skin fishing-coat. She is a Campbell; but, as they are almost all Campbells in the story, she calls herself "Jerry Inchmarem" from the name of her dwelling. From this it may be seen that she is an ingénue of the Princess of Thule order, and like that unsophisticated maiden, falls in love with a Londoner and engages herself to marry him.

IN HOT HASTE, by M. E. Hullah, is issued by the same publishers in their Leisure Moment Series. It is a tale of modern German life in the shadow of the Castle of Rothenfels and at the time of the Franco-Prussian War. It is also a story of matrimonial misadventure of the good, old-fashioned sort, and with a moral which is not immoral.

FROM THE BEATEN PATH, by Edward R. Roe (Chicago: Laird & Lee) begins with a child sick of "cholera infantum," and ends with the penitence and return to virtue of a poor "victim of temptation." Some details are given of the "magnetic-healing" business, and we are made to assist, as the French say, at the robbery of a graveyard. There is little that is pleasant in the book, and its pictures of vice are not strong enough to be of absorbing interest.

THE PAGANS, by Mr. Arlo Bates, is doubly disappointing. (Boston: Ticknor & Co.) A certain smartness and brightness of phrase in the opening pages leads us to expect a lot of piquant things about this club of young artists who give its title to the book, but they turn out to be an ordinary set of silly and

insipid young men, all of whom affect originality, while they are as much alike as a flock of geese. Two or three of the characters, of a stronger build than the rest, Helen Greyson and her teacher, Herman, especially, win the reader's sympathy, and lead him to wish that the novelist had invented a situation which would call out and develop their strength. But this he neglects to do. After tantalizing us with an Italian model who follows Herman to Boston, he drops her and makes a weak attempt to get the reader interested in the fate of one of the silliest of the "Pagans," a young artist of pessimistic proclivities. Some bits of description are very good, notably that of Herman's studio.

**AUTREFOIS: TALES OF OLD NEW ORLEANS.**, by James A. Harrison (Cassell), gives us, from another point of view, glimpses of that pleasant, bright and careless life of Old New Orleans which Mr. Cable was one of the first to make us acquainted with. The present author is more "en rapport" with his subject. He has no prejudices, no theories, and contents himself with making agreeable pictures of the materials at his hand. The tales are numerous, and, in consequence, short; but each is finished as a short story should be; there is no sense of rudeness or incompleteness. One of the best is that of 'Sieu Cayetane and the foundling Aristide, whom he mistook for a tree-frog or a dish of Jombaleych become vocal in his inwards. Very good also is "Old Manizel" and her nephew Porphyrio, with his pink palms, "the only part of a Creole that is pink;" and "Aunt Annette," with its account of the doings of the club at Col Alto. Some of the tales wander far enough—too far we should say—from New Orleans. There is the fantastic Hindoo story of "The Hall of Tiger-skins," the weird "Story of an Urn," and "Izzet and Esmé," which begins in Stamboul, but happily brings the reader back to more wonderful and pleasanter New Orleans.

#### COLORED STUDIES FOR ART STUDENTS.

ONE of the most urgent needs of amateurs and home decorators is a good supply of models for copying. As tastes are so diverse, it is not easy to meet this demand. Raphael Tuck & Sons, of London and New York, however, publish such an extensive series of designs for every variety of decorative work, as well as many pictures of landscape and figures, suitable for school use or for framing, and also for panel decorations, that almost every requirement is met. The appended notices of the publications of this firm will show just of what each series consists, and may help our readers in making out their orders. We will say here, that these publications are, in general, marked by an intelligent choice of subject, and clever and careful treatment on the part of the artist, and by a due attention to exact reproduction on the part of the publishers. We cannot, however, say so much for them all.

*Monochrome Studies of Birds after Hector Giacometti.*—There are the long-tailed titmouse, the bearded titmouse, the linnet and a pair of bulfinches, on the first plate; several groups of paroquets on the second, canaries on the third, kingfishers, black redstart and linnets on the fourth. The drawings are all lithographed in facsimile of India-ink wash and gouache, and are printed on grained paper. They are beautiful and accurate representations of the birds named, shown in life-like positions and attitudes. In several of the drawings a telling use has been made of Chinese white. The technique is bold and precise, and admirably adapted to be copied by students.

*Four Figure Studies*, by A. Saunders, are of fashionably dressed ladies, and include "Her First Season," "Prayer," "The Bridesmaid," and "Presented at Court." They are half-lengths, in light tones of blue, yellow and pink, and are about half life-size.

*Floral Studies*, by Bertha Maguire, come in two parts, with twelve beautifully colored drawings in each. The flowers are Japanese Anemones, Fuchsias, Malmaison Roses, Gloire de Dijon Roses, Sunflowers, Speckled Lilies, Catleya Mendelii, Odon-toglossum (pink and white), Iris, China Aster, Guelde Rose, and Apple Blossom. The selection, it will be seen, has been very well made. The treatment is excellent and the grouping very picturesque.

*Four Vignettes of the Seasons*, by Albert Bowers, are large plates in monochrome, including "Spring," a pleasant landscape, with a stream and rustic bridge in the foreground; "Summer," a pond by a meadow with trees in full foliage; "Autumn," showing the edge of a wood with trees partly denuded of their leaves, and "Winter," a farm-yard under snow with sheep, and, in the distance, the spire of a village church.

*Four Studies of Birds*, by Lilian Abrahams, show half life-size figures of a purple stork standing among water-lilies and king-cups; a jabiru (an African wading-bird with white plumage), with spotted lilies; a pair of Indian fairy bluebirds perched on a branch of acacia, and a trio of bulfinches on a spray of hawthorn. These are of the proper size and shape for panel decorations, and the subjects are well chosen to be copied for that purpose. They are in colors boldly and harmoniously used.

*Four Studies of Lake and Forest*, painted by E. J. Du Val, are oblong in shape and in full color. The first, called "Midst Trees and Rushes," shows some old houses by a river brink, surrounded by tall trees. In the distance, the river makes a curve, and the opposite shore, high and wooded, is massed in shadow. A very picturesque subject broadly treated. The second plate is "A Wooded Solitude," with a broad river flowing through it. The trees are beginning to take on autumnal tints, and there are swans floating in the river. The third is "A Quiet Nook" farther up the same river, and the fourth, "The Swan's Retreat," still another river view, with quiet grassy banks and well-grown trees.

*Six Studies of Bird-Groupings*, by Henry Bright, show all in a row on long perches, many of our greatest favorites among song-birds. There are bulfinches and goldfinches, linnets and

robbins, canaries and bluebirds, and several others, all highly colored and very attractive.

*Six Monochrome Landscape Studies*, by Albert Bowers. There are "A Summer Afternoon," an old house with picturesquesque chimneys, by a brook, with cattle in it; "Arundel," showing the castle at moonrise; "An Old Water-Mill," with shingled roof, and a boy seated on the bank of the mill-dam; "A Quiet Evening" by a pond, with an old farm-house on the opposite bank; "The Brook Mead," with sheep grazing, and "Under the Beeches" on a country road.

## Treatment of Designs.

*MOONLIGHT MARINE.* BY A. ROSIER.

AN excellent effect may be obtained by enlarging this for an easel picture, or it may be reduced to any desired size for the decoration of a small article, such as a box-cover, or a portfolio, or a blotter. It may be painted on canvas, millboard, or a wooden panel, or on china, glass or on textile fabrics. Begin by drawing the line of the horizon, following this with a sketchy effect of the outlines of the principal clouds. Indicate also the position of the boats and figures in the foreground. Use a stick of charcoal sharpened to a point for drawing in these outlines, and be careful to place everything in correct proportion. The colors to be used for the upper part of the sky are a little ivory black, permanent blue or cobalt, madder lake and yellow ochre, adding burnt Sienna where the dark clouds about the moon are especially dark and warm in color. For the moon use light cadmium and silver white, adding a little ivory black in the shaded part. Where the sky becomes lighter toward the horizon, and meets the water, use madder lake, white, yellow ochre and a little ivory black. For the water use permanent blue, white, a little cadmium and raw umber; in the deeper touches add burnt Sienna and a little ivory black. The boats and men are almost in monochrome, with the exception of the touches of light occasionally seen. Paint them with bone brown, adding white, yellow ochre and burnt Sienna in the lighter parts, and in the deeper accents of shadow use ivory black and burnt Sienna. In painting the highest lights on water and men, use a small, flat-pointed sable brush, about No. 7. Where the moonlight is seen at the horizon, a very narrow flat bristle brush will be the best to use.

*WATER-LILIES.* BY FREDERICK DIELMAN.

THIS charming design may be painted on a wooden panel or on canvas, silk, or other light material. If copied exactly on canvas, the student will learn much from this simple and harmonious study. The following directions are given especially for oil painting, but with a little modification they may be applied by the clever amateur to other mediums, such as water-color, pastel, or tapestry:

After sketching in the lines of the table, vase, and general outlines of the water-lilies, begin by painting the background, using raw umber, yellow ochre, a little burnt Sienna, and a very little ivory black. For the table, use bone brown (or Vandyck brown) with white, yellow ochre, a little permanent blue; adding in the shadows burnt Sienna, and a little ivory black. Carefully notice the forms of the shadows and the darker touches where the bottom of the vase meets the table. In painting the vase, use for the local tone the same colors as those given for the background. Where the light touches of pale green-gray are seen, use white and a little yellow ochre, qualified by a very little ivory black, adding in the deeper touches a small quantity of burnt Sienna. The green bud and leaves seen through the glass and water should be painted while the local tone is still wet. For these use light cadmium, white, a little Antwerp blue, vermilion and ivory black. For the stems, use raw umber, light red and ivory black; adding yellow ochre and a little white in the high lights.

The white lilies are painted at first with a general tone of light, delicate gray, the high lights and deeper accents being added afterward. For the local tone of light gray, use white, yellow ochre, a little permanent blue, madder lake, and a very little ivory black. Paint the high lights with silver white qualified with the least touch of yellow ochre and ivory black. A touch, occasionally, of the pure white may be put on with a small pointed brush. For the yellow centres, use light cadmium and white shaded with raw umber and light red. In the shadows of the white lilies use the same colors given for the local tone, but in different proportions: less white and more madder lake, with raw umber.

The brushes needed are flat bristles; from one quarter to one inch wide, with two or three flat-pointed sables for fine lines and careful touches in finishing.

#### STUDY OF DAHLIAS IN OIL COLORS.

A SUITABLE background for this graceful study will be a tone of medium gray, rather cool in quality. The lower part is darker than the upper part of the panel, and an agreeable effect is obtained by suggesting shadows on the background, as if thrown by the flowers and stems.

The dahlias are warm and brilliant in color, the upper single ones being light yellowish red (or flame color), and the lower ones a rich deep crimson or maroon. Both have yellow centres, and the green leaves are of a medium shade of warm green, the young leaves being very light and yellow in quality.

Use for the background, white, a little ivory black, permanent blue, yellow ochre and light red, adding madder lake in the deeper shadows, with less white and yellow ochre. Paint the flame-colored dahlias with light red, white, madder lake and yellow ochre, qualified with a very little ivory black. In the deeper tones add burnt Sienna, using, of course, less of the lighter colors. For the yellow centres of the dahlias, use light cadmium,

white and a very little ivory black—just enough to prevent crudeness in the high lights. In the shadows add raw umber and burnt Sienna. The deep maroon-colored dahlias are painted with madder lake, ivory black and light red for the local tone. In the shadows substitute burnt Sienna for light red, and add a little more black.

Paint the green leaves with Antwerp blue, white, light-cadmium, ivory black and vermilion, adding burnt Sienna and raw umber for the shadows. The stems are a lighter green than the leaves; more white and cadmium, with very little blue, are used for these. The buds are also of a lighter tone of green, with small streaks of red shining between; these are painted with the colors given above.

This design would be very pretty painted on ground glass for a fire-screen; or it may be effectively placed on a panel of clear plate-glass, without a background. In both cases oil colors are used slightly mixed with turpentine.

## Correspondence.

#### NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent from time to time to regular subscribers.

#### WATER-COLOR PAINTING.

SIR: As a constant reader, and one who has profited much by the instruction given in *The Art Amateur*, I was especially interested in reading L. S. Kellogg's instruction in the "dry process" of water coloring (this sounds rather paradoxical!). During my experience I have always used that process unless I wished to get a broad, soft effect rapidly. Then it is better to keep the paper moistened ahead of your work; but for flowers or small, definite objects the dry paper is best. I have also discovered that by using a soft, clean rag instead of blotting-paper, harsh edges can be softened while moist, and tints blended. I teach in this manner, and my water-color pupils succeed rapidly, and their work is effective.

JEAN KIRK, Bridgeton.

SUBSCRIBER, Germantown, Pa.—To mount the paper on the usual drawing-board the proceeding is as follows: A margin about half an inch wide is bent up on each of the edges of the paper, the sheet is then turned over, the back well wetted, and allowed to soak for a few moments, care being taken that it is kept equally moist all over. It is then to be turned again, so that the wet side may be next to the board. Strong paste must be applied to the edges, which are then to be rubbed down, the paper being at the same time drawn outward. The edges should be burnished with the handle of a knife, by which means the air is pressed out, and the proper adhesion is insured. The board should be placed horizontally while the paper dries, during which time it should be occasionally looked at; and if the blisters which naturally rise in consequence of the wetting do not seem to decrease, a few holes may be pricked in them with a needle, by which the air will escape. Should this plan, however, not prove successful, a sponge must be passed over the whole surface, moistening the paper especially toward the edges. Practice this on small sheets until you acquire the facility necessary for stretching larger ones.

Another way to stretch the paper is by means of a drawing-board with a shifting panel, which consists of a frame, into which the drawing-board fits rather loosely. [You can buy this board at F. Weber & Co.'s.] The paper is to be well wetted by passing a sponge over the back, and allowing it to soak for a few minutes. It is next placed over the board, which is then pressed into its place, and is secured by means of "rabbits" or ledges, which work in grooves in the inner edges of the frame. The edges of the paper, which have been folded round the board, are thus caught between it and the frame, and the surface when dry will be perfectly flat, and will become so after each wash of color.

#### TRANSFERRING TO A NEW CANVAS.

H., Brooklyn.—In transferring a painting to a new canvas, the operator begins by glueing with a specially prepared glue a sheet of paper over the painting. When it is dry, the canvas is taken from its stretcher and placed on a very level slab or table, the painting under. That done, he rubs off the roughness of the canvas lightly and carefully with a pumice stone; then, he glues on a first, light canvas; next, another, heavier; the whole is, lastly, warmed to drive out all humidity.

#### PAINTED BEDROOM DRAPERY.

SIR: In thankfulness for the many benefits I have received from the perusal of your instructive pages, and as a slight return, I want to tell you, for the benefit of others, and through you, Mrs. Wheeler, of my work last year on her own line of thought—unconsciously so though it was—as expressed in her conversations with "M. G. H."

Let me quote from the articles in *The Art Amateur* of May, June and July, which have given me courage to speak of my own efforts: "As a people we are impatient of slow methods—I had almost said incapable. We make haste to arrive at ends.... We do not appreciate the value of brains, time and labor, except they are associated with materials. As the principal cost is in the brains and labor, they do not care to pay for the application of these to cheap stuffs. This is a great pity, for in our own time there are so many artistic and at the same time cheap fabrics that

should beguile us. . . . This kind of work ought to appeal to American women not only on account of the cheapness of the fabrics and the broadness of the embroidery [painting in my case], which enables one to cover a large surface in a short time, but because, as I have said, we ought to have a certain national pride in doing what we can with our native products." In *The Art Amateur* for August, in describing an "Oriental Apartment," the writer says: "There is no attempt to disguise these cheap materials, which the handwork bestowed upon them renders dignified."

A year ago, having tried, on a small scale, painting on unbleached cheese muslin with oil paints thinned with oil and turpentine, for drapery in my own room, I was so pleased with the effect that I determined to fit the whole room with it. Material for curtains for three windows, two doorways (from which I had taken the doors to save space), bedspread, etc., was procured, and the work, which was always the greatest pleasure to me, was begun. For the door curtains I painted an all-over pattern of wild rose—branches, leaves, flowers and buds—within a border above the hem and up one side, adapted from two borders for curtains given in *The Art Amateur* of four years ago—designs, by the way, which, although simple, I have used with excellent effect in various ways. For the window curtains I used abutilon (the only design of the flower I have ever seen in the thousands for embroidery and decoration) at top and bottom, with a band of wild roses. For lambrequin, splasher and bedspread the same design. The bedspread has bands of wild rose along the edge of the bed, across the foot and head, below the pillows, and a broad diagonal band across the bed, the space on either side being dotted with rosebuds. For the pillow-shams I was forced to have them to preserve the uniformity—the conventional border again within the hem and a branch of wild rose in the centre. My room is charming. All these hangings are now in use for the second season. The door curtains have been washed, and although they have lost the creamy color of the unbleached muslin, they are still beautiful. The bleaching, I think, has been more from the sun and air than from the washing. I have come to regard this cheese muslin as the most beautiful material to paint on for drapery that I know—the coloring causing a semi-transparency on the creamy ground that has a delightful effect in the soft-graceful folds.

Of course the soft silks of the East are exquisite in their sheen, exquisite in themselves, but their cost forbids their use in most American homes; while this material, costing but very little, being easily cleaned, and having no gloss, the flowers look as if they were there by right, in their proper place as part of the fabric. The question has often been put, "How will they come from the laundry?" The material itself is not intended for hard usage, but two scarves—my first efforts—have been washed several times, having been in use for more than a year. The colors are still bright. I had begun to paint a mantel lambrequin like mine to send you and Mrs. Wheeler, that you might judge for yourselves if my enthusiasm was too great, but I finally decided that it would seem too presumptuous to do so.

I have had it in mind to send you this ever since my second year's use of my painted draperies began, and assured me that beauty was not the only good quality they might possess. Besides their serviceableness, there is their cheapness. The material cost less than two dollars, although it is enhanced, it is true, by what Mrs. Wheeler calls "the application of brains, time and labor." I have surrounded myself with beauty in my decorations, "even if I do say it that shouldn't."

"ALPHA," Sewickley.

#### REDECORATION OF A PARLOR.

SIR: Our parlor is fourteen by eighteen; height of ceiling, eleven feet. The walls are white, hard finish; the wood-work is white, and there is a white Italian marble mantel. Between the two north windows is a tall pier glass framed in walnut and gilt, with a cornice over the windows to match. There is a heavy velvet carpet with a light ground with a mixed floral design. The furniture is a medium shade of olive green, brocaded with a steel tone of the same color in satin finish. What can be done with the walls, ceiling and wood-work? Our idea is a pale cartridge paper for the walls, with frieze decorated in olive green and terra-cotta tints and the ceiling papered to correspond. Could not the mantel be draped with olive green and yellow? What color and of what material ought the long curtains to be, and must they necessarily be hung from a rod, or could the cornice be used? Is the cartridge paper used principally for halls and dining-rooms?

I. E. H., St. John's, Mich.

Tint the ceiling a rich "old ivory," and the cornice a darker shade of the same. Cover the wall with a warm red yellow shade of cartridge paper. You need no frieze. Paint the wood-work oak color, but do not "grain" it to imitate oak. The curtains may be velours of a rich olive color; they can be hung from the cornice. Drape the mantel with olive and old gold. Cartridge paper is used in all rooms, but it is least adapted for the hall or dining-room, as it is easily soiled. There is an excellent kind of embossed cartridge paper, however, recently introduced, which is much less liable to soil. It is made by Fr. Beck & Co. (Seventh Avenue and 29th Street, New York), who would probably send samples on application.

#### FIXING CHARCOAL DRAWINGS.

F. H. B., Walla Walla, W. T.—The best and simplest way to fix crayon drawings is to spray the fixative through an atomizer. The most effectual contrivance of this kind is an arrangement of two small glass tubes, pointed at one end and joined with a hinge, so as to meet at a right angle, the two points touching each other. The longest tube is inserted in the bottle, and the other is placed in the mouth. A breath will spray the fixative

lightly over the paper and fix the drawing. The tubes can be bought of almost any dealer in artists' materials, at a cost of 25 cents. Your fixative must be of the best, however, to work well. Artists who are very careful about their drawings use only the "Fixatif Rouget," which is imported from Paris by all dealers. You must be careful not to place the atomizer too near the paper, as it would cause the charcoal or crayon to run down in streaks. You must also be careful not to stand too far off, as then the spray would fail to reach the paper. Before using a new atomizer, it is better to experiment on something unimportant, so as not to risk spoiling a good drawing.

#### PORTRAIT-PAINTING.

B. P., Lenox, Mass.—(1) For the complexion of a lady or a child, preference should be given to the most tender tints, broken with pearly grays, softened into shades laid as a ground for a transparent glaze. The following tints may be used, the White predominating in each case: White, Naples Yellow and Rose Madder; the same toned with Ultramarine; White, Raw Sienna, and Rose Madder; White, Naples Yellow, and Indian Red; White and Rose Madder; White, Rose Madder and Light Red; White, Light Red and Emerald Green. (2) The lines of all the features should be softened into the gradation by which the features are relieved, by the action of the brush sweeping beyond their respective limits, so that the relieving gradation or shade be seen through the color carried over the line. (3) To represent linen, you may use Ivory Black or Blue Black and White, slightly warmed with Umber in the markings, and forced yet further with Yellow, or a little Red where it approaches the skin or receives warm reflection.

PROTEUS.—As a general rule, it may be stated that the background immediately round the head should be lower in tone than the half-tints of the face, and lighter than the shades, to give air and space—to disengage the head. A perfectly flat and unbroken tint may be employed for the relief of a portrait with the best effect; but, in general practice, this is to be avoided by the student, for whom the safest method will be to relieve his heads by a background so broken up as to throw off, with various degrees of force, the parts opposed to it. This refers only to portions placed in opposition. In dark backgrounds, very often, the tone is reduced even to the depth of the hair.

SUBSCRIBER, Albany, N. Y.—In portrait-painting a black bonnet does not contrast so well with the black-haired type as with the light, yet it may produce a good effect, and receive with advantage, trimming of white, red, pink, orange and yellow. With a white bonnet, for brunettes, preference should be given to trimmings of red, pink, orange and yellow, rather than blue. Bonnets of pink, red and cerise are suitable for brunettes, when the hair separates the bonnet as much as possible from the complexion. With the red bonnet white feathers accord very well; with the pink, white flowers, with abundance of leaves, are effective. A yellow bonnet suits a brunette very well, and receives advantageously violet or blue trimmings; the hair must always interpose between the complexion and the head-dress.

#### BRONZING PLASTER CASTS.

SIR: I made some plaster casts from clay models and they came out somewhat soiled. I thought of painting them in imitation of bronze (which may hardly be legitimate art, but it was my best way out of the trouble, as the models had been spoiled). What kind of paint should be used, what colors, and how applied to secure the best effect?

C. H., Wilmington, O.

Your best way out of the dilemma is to paint the casts a warm gray tone, such as is seen in many public museums, although you may also bronze them without destroying their artistic value, if you should prefer to do so. The colors used for painting a cast gray are white, a very little ivory black, raw umber, yellow ochre and light red. Mix these with oil and put the color on with a large flat bristle brush, smoothing the brush-marks afterward with an old-fashioned blinder, or a soft sable brush. Do not, on any account, varnish the cast after it has been thus painted. The bronzing process is very simple. You have only to write to F. W. Devoe & Co., New York, or any others of the art dealers who advertise in the magazine, for a good preparation of bronze paint. It can be procured in three tones—greenish bronze, yellow bronze, or dark copper bronze. Directions accompany each package.

#### ABOUT A PICTURE BY CASADO.

M. M. G., Philadelphia, writes: "Can you tell me anything about the Spanish artist Don Jose Casado, whose picture 'King Ramirez' is reproduced in the March number of *Harper's Magazine*? Also if the picture represents any event in history?" We know no more about the artist than what is told in the article. The actual title of the picture is "La Campana de Huesca" ("The Bell of Huesca"). The King Ramirez was the second of that name, of Aragon (A. D. 1090-1147). A writer in *American Notes and Queries* relates as follows the incident which furnishes the motive for the painting: "Ramirez had taken monastic vows, but on the death of his brother Alfonso I. (A. D. 1134) was released by Papal dispensation, succeeded to the throne and married. The Prince of Castile, Alfonso VII., made war on the new monarch, with the connivance of the disaffected nobles and merchants of Aragon. Ramirez, driven to his castle of Mondus for refuge, sent to seek advice from the abbot of the monastery of San Ponce de Tomeras. The latter simply took the messenger into the cloister garden, and for all answer, cut off the heads of the tallest flowers and weeds with a sickle. Ramirez took the hint, as indeed any one familiar with the story

of Tarquin might readily have done. He summoned the Cortes of Huesca to his castle, and told them he intended to construct a bell so sonorous that it should be heard all over Aragon. Soon after he was enabled to keep his word. He imprisoned many of the most influential of the nobles of Aragon, and decapitated fifteen of them at Huesca. The remainder he caused to be brought to his palace, and the picture shows him at the moment when, accompanied by his favorite dog, he pointed out to the court his metaphorical bell, the beheaded ring-leaders, with the head of the arch-rebel dangling from the bell-rope. After concluding peace with Alfonso, he inaugurated various successful reforms, abdicated in favor of his two-year-old daughter, Petronila, in A. D. 1137, resumed his monastic vows and died ten years later, in the cloister of San Pedro, in Huesca."

#### ETCHING ON CHINA.

B. I., Cleveland, O.—The acid to be used for etching on china and earthenware is the same as that used for etching on glass—viz., hydrofluoric acid. When fluor spar is gently heated with sulphuric acid in a lead or tin capsule, hydrofluoric acid is disengaged; this has the property of etching glass; and it is this acid we use for etching upon china. There are two methods of using the acid. One is by means of the vapor produced by placing fluor spar in a shallow vessel and pouring sulphuric acid upon it until the spar is covered. The action of the acid upon the spar produces hydrofluoric acid in vapor. The article to be etched, when prepared, is placed over this vessel, face or etched side downward, and the vapor (which is the acid) condenses upon the etching and gradually eats away or corrodes the parts left exposed to its action. The vessel with the acid in will, of course, require to be covered with cloth or wrapping, so as to prevent the fumes being wasted. The etching will have to be taken up and washed with pure water occasionally, to see how the acid is doing its work, and whether it has eaten deep enough or if the ground is breaking up or standing firm. There is no absolutely safe guide in this case as to the strength of the acid. That will depend upon the strength of the sulphuric acid and the hardness or otherwise of the fluor spar, some having a greater quantity of foreign matter incorporated with it than others; consequently, the strength of the acid will vary, and this is why it is so important to examine the work frequently.

The other method of using the acid, is to immerse the article in the hydrofluoric acid. For flat articles, such as tiles and plaques, the best plan will be to have an acid "well" of ordinary pine, a simple square frame, having a square or sunk "well" in the centre, which, for flat articles, may be about three inches deep. This should be strongly made, and then coated inside with three or four coats of Japan black, and when this is dry it should be again coated with the black, and then covered all over with thin calico while the black is wet.

#### SUNDRY QUERIES ANSWERED.

S. D. L., Washington, D. C.—We regret that lack of space prevents us from granting your request.

C. E. F.—None of the "old masters," so far as we know, made a specialty of "Egyptian and Roman ruins."

C., Christiansburg, Ky.—With your limited art knowledge, you can hardly hope to sell the fruit and flower studies made during the summer. We know of no market for such.

D. H. L., Dixon, Ill.—(1) Mrs. Young's Agency, 23 Union Square, New York, has provided positions for many teachers of art. (2) At present, we have all the studies we need.

F. T., Boston.—A colorless size may be made (for those who object to the yellow tint of glue size) by stewing down old white kid gloves in a little water; when they are quite reduced to a pulp, strain the water, which should be strong enough to become a jelly when cold; use warm, and go over every part of the screen quickly and carefully; you should varnish in a warm room.

F. G. L., Brooklyn.—You have probably used too much flux or applied too thickly some color that should be thinly used. Another firing would be pretty certain to cause more blistering and cracking, and thus aggravate the evil. The only thing you can do is to send the piece to a decorator and have the color all removed, and then paint it over again from the beginning.

READER, Fort Scott, Kan.—If it is not feasible to use parquet flooring, and your floor is very unsatisfactory, have the boards planed down one quarter of an inch, and covered all over with narrow oaken or well-seasoned pine planks of that thickness and three or four inches in width, fitted with extremes nicely.

S., SUBSCRIBER, Troy; B. T. S., Chicago; LEMAN J., and others.—We must respectfully decline to give information by mail. To this rule we can make no exception, unless the correspondent desires us to hand the letter to an expert, who will supply drawings and samples of colors in consideration of receiving a professional fee. Whatever information of *general interest* we can impart through these columns we cheerfully give without charge. But it is too much for correspondents to expect us to write to them personally and give expert opinions for their individual benefit, which we must not publish.

C. M. S., Newton, Conn.—(1) The term "still life" indicates a painting which represents one or more inanimate objects, such as vases, drapery, fruit, vegetables, fish, game, etc. Growing flowers can hardly come under the head of "still life" subjects, though a vase of cut flowers, composed with drapery and other accessories, may legitimately be so classed. Flowers painted from nature in the open air are called flower studies. (2) The rough side of crayon and charcoal is the one intended for use; the same rule applies to drawing paper, unless intended for pen-and-ink work, when the smooth surface should be selected.

SUBSCRIBER, Newark, N. J.—There are two editions of *Les Lettres et les Arts*, a French edition, with the letter-press in French, and an English edition—called *Art and Letters*—with the original letter-press translated. In other respects the two editions of this sumptuously illustrated magazine are the same. Both are printed in Paris and imported into this country exclusively by Charles Scribner's Sons, 743 and 745 Broadway, whom you should address for further particulars.

SUBSCRIBER, Provo City, Utah.—(1) In regard to your contemplated art studies, we should say that your best plan would be to study drawing from the cast and from life in some of the good art schools in New York until you are proficient in these most necessary preliminary branches. After that go to Paris and study there for as long a time as you can afford. Some of our best artists and portrait painters have spent from five to ten years abroad improving themselves in the technique of painting. You say you have taken no instruction whatever, therefore, no matter how good your talent for likenesses and composition may be, it will have no real artistic value, unless you take the trouble to study and practise patiently the rudiments of your art. (2) A copy has never the value of an original, and a picture painted from an engraving is worth still less as a work of art, even though well executed, as you say your work always is.

J. A. W., Cedar Rapids, Mich.—(1) None of the Japanese books on the study and decorative management of flowers has been translated. The article on the subject in *The Art Amateur*, so far as we know, is the only one of the kind. (2) The most important books on Oriental porcelains and pottery are French, although some of them have been translated into English. Audley's work—a very elaborate and costly publication, with exquisite colored plates—is in English. Gonse's "L'Art Japonais" and "L'Art Chinois" have been issued in a cheap form (about \$1 each), as well as in their more costly original shape. Jacquemart's "Ceramic Art" a valuable work, although somewhat out of date, is to be had both in French and in English. Garnier's "Histoire de la Ceramique" has not been translated, neither has Julien's learned and technical work on Chinese and Japanese ceramic art. Scribner and Welford, 743 Broadway, or Bonaventure, 2 Barclay Street, will give you the prices of these publications.

#### BUREAU OF HOME DECORATION.

ARRANGEMENTS have been perfected for furnishing readers of *The Art Amateur* with the best practical assistance in house decoration, upon the following terms, *payable in advance*:

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For bachelors' apartments, or a small "flat," of say seven rooms, sample colors will be furnished for walls, ceilings and wood-work, and general directions given as to floor coverings and window draperies, for \$25.

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carpets, ornaments and bric-à-brac—indeed, everything required to carry out a scheme of artistic decoration, whether for a single room or an entire house.

In such cases we will, as far as possible, send patterns and samples, with price attached, and when the quantity of a material required is determined upon, a post-office order or draft to pay for the same must invariably be sent with the order to buy. This purchasing department is conducted for the convenience of our readers, and it must distinctly be understood that we can incur no pecuniary risk in the matter.

#### BUREAU OF ART CRITICISM AND INFORMATION.

*The Art Amateur* has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of *The Art Amateur* to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where interested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

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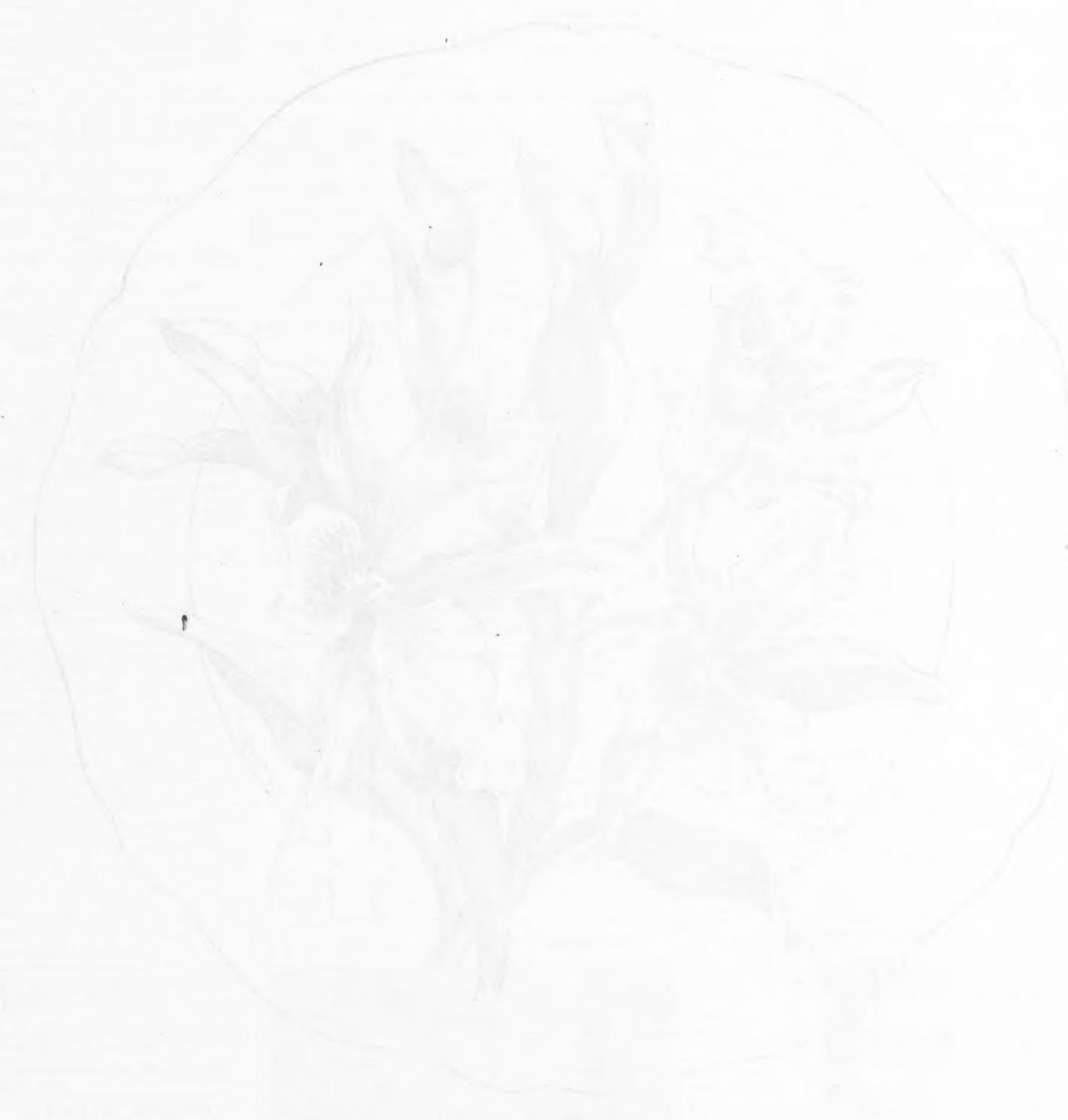
PLATE 706.—DECORATION FOR A PLATE. *Orchids.*

THE FIRST OF A SERIES OF TWELVE.

BY S. J. KNIGHT.

(For directions for treatment, see page 131.)

appellant took part in interdepartmental



and other civil service examinations  
and other examinations  
and other examinations

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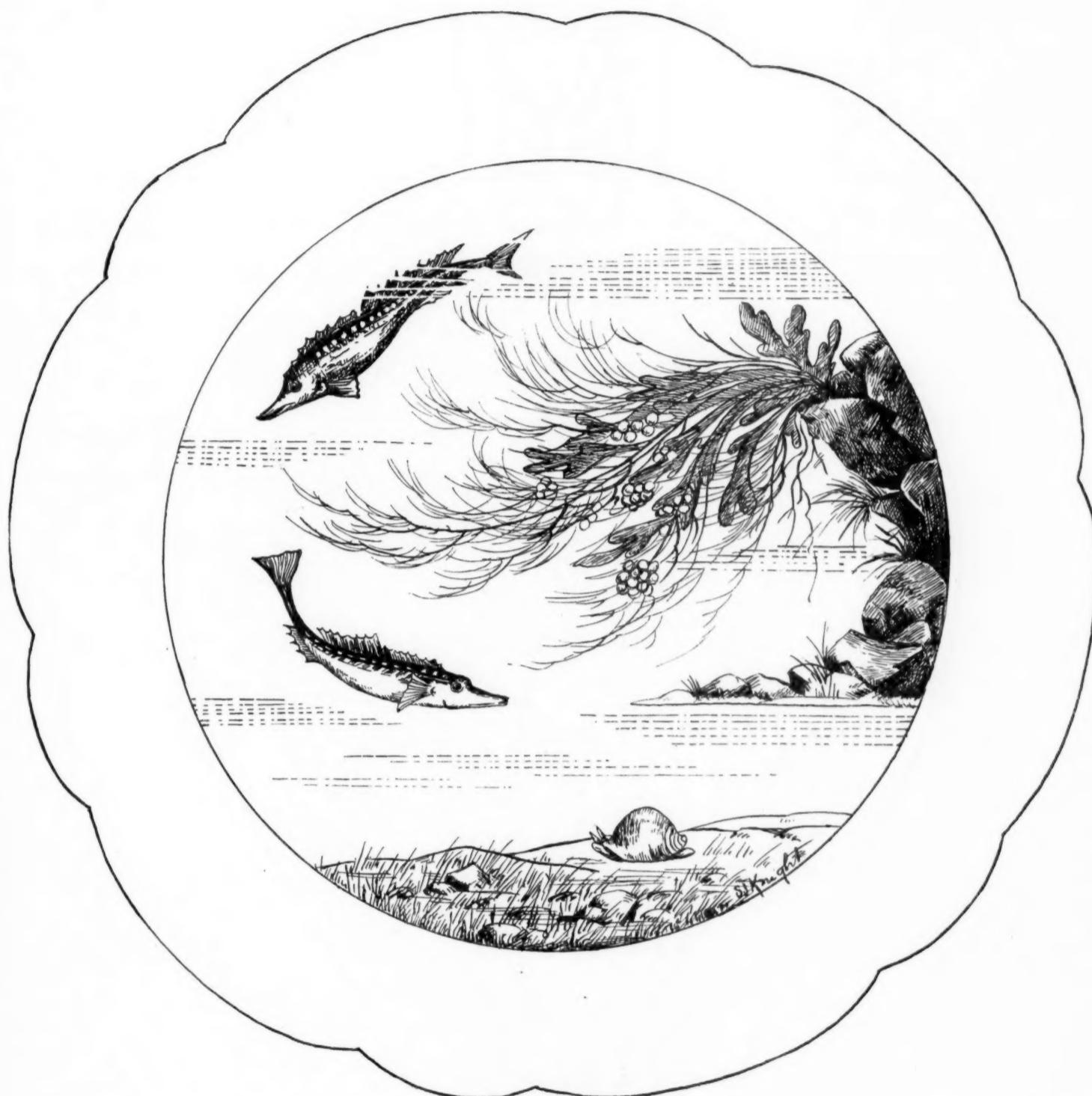


PLATE 707.—DECORATION FOR A FISH-PLATE.

THE TENTH OF A SERIES OF TWELVE.

BY S. J. KNIGHT.

(For directions for treatment, see page 134.)



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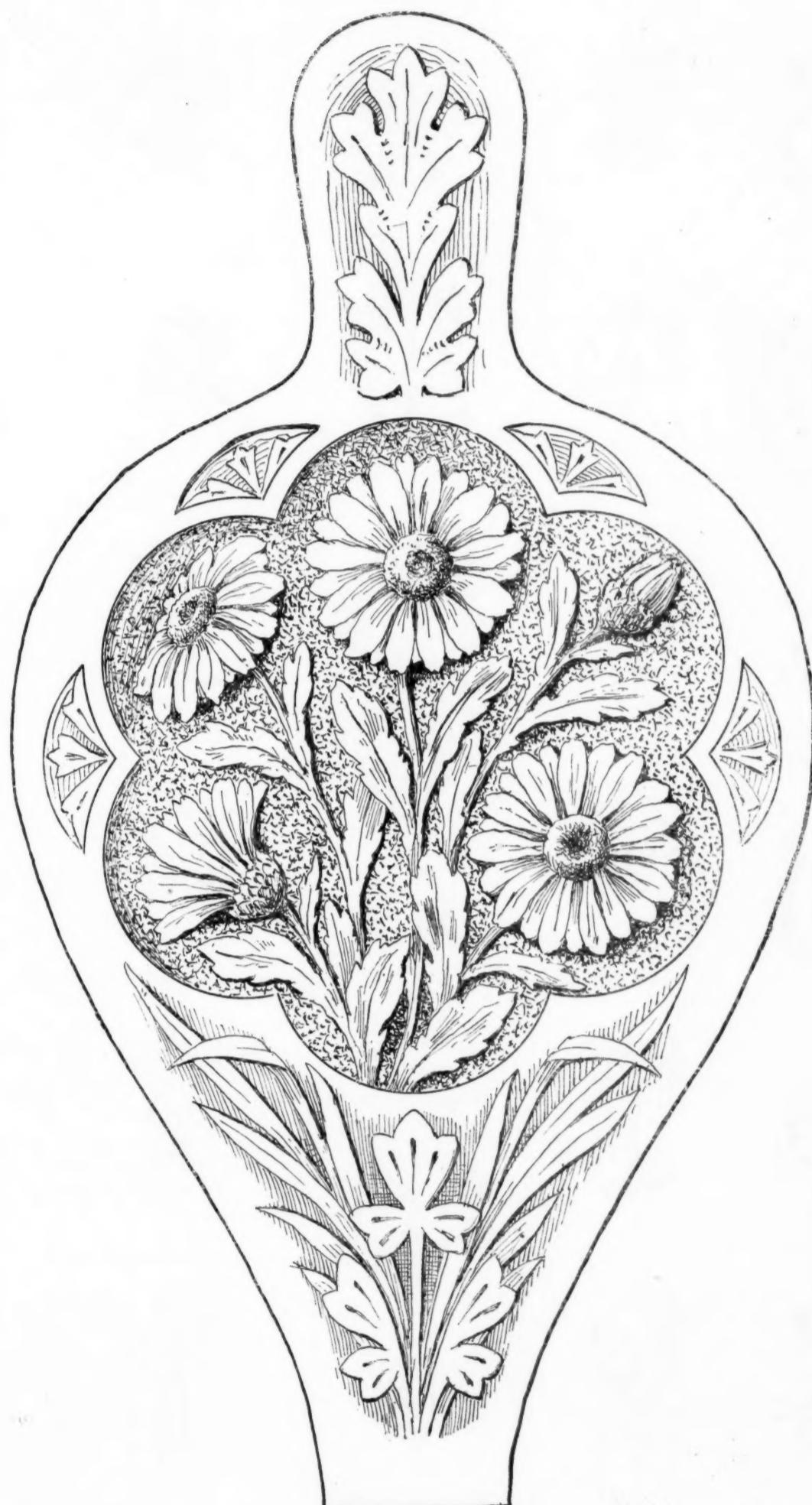


PLATE 708.—DESIGN FOR BELLows DECORATION.  
FOR REPOUSSÉ BRASS OR WOOD CARVING.

and the life of a mosquito

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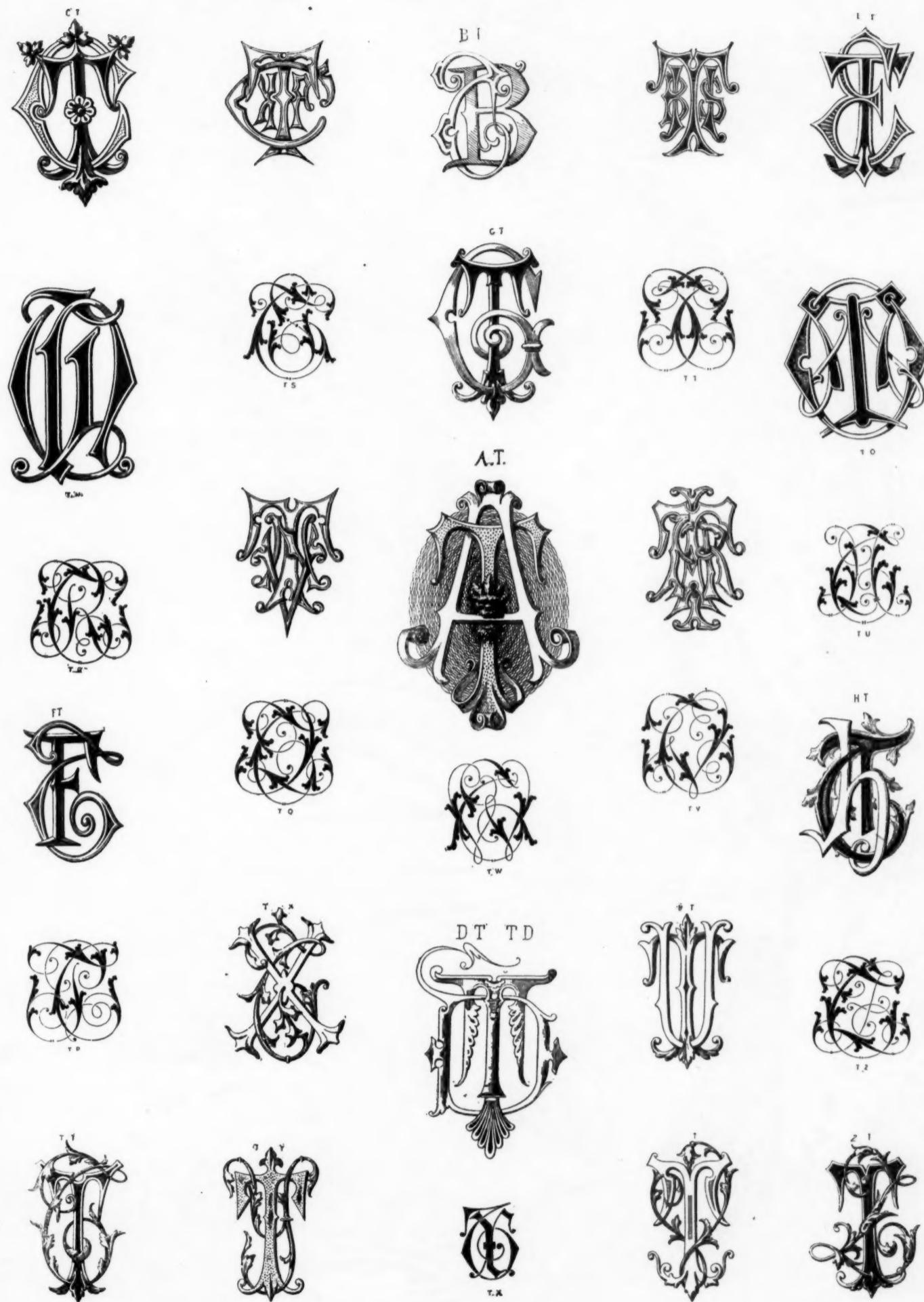


PLATE 709.—MONOGRAMS. "T."

FORTY-EIGHTH PAGE OF THE SERIES.





PLATE 710.—DECORATION FOR PANEL, LAMP OR VASE. "Milkweed Pods."  
By KAPPA. A COMPANION DESIGN (THISTLES) WILL FOLLOW.

(For directions for treatment, see page 134.)

STYLING - GENEVIEVE MAYER  
PHOTOGRAPHY - GENEVIEVE MAYER  
ART DIRECTION - GENEVIEVE MAYER  
PROPS - GENEVIEVE MAYER  
HAIR - GENEVIEVE MAYER  
MAKEUP - GENEVIEVE MAYER



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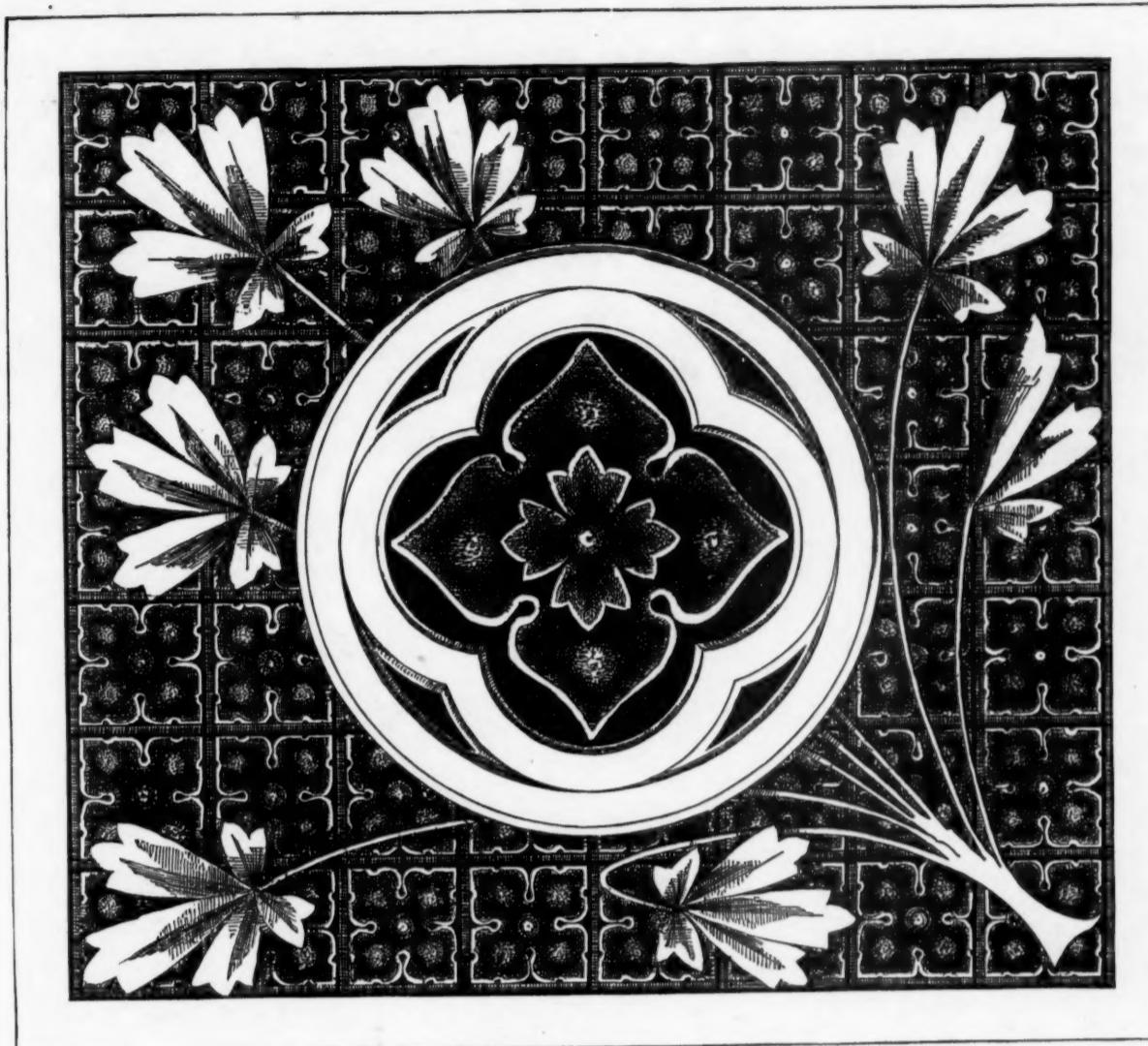
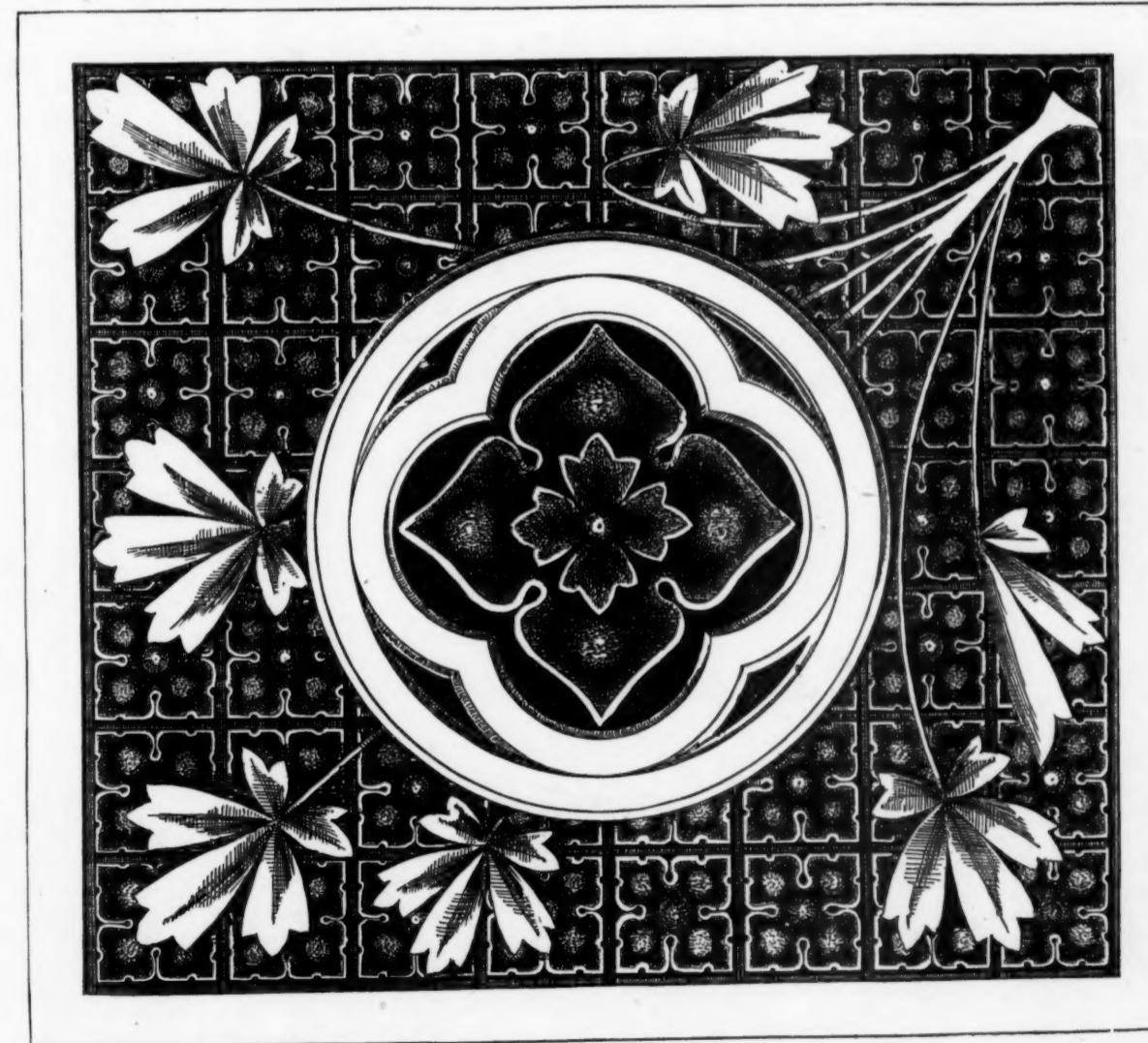


PLATE 712.—CONVENTIONAL DESIGNS FOR DOOR PANELS.

BY BENN PITMAN.



